

615

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THE Music JOURNAL

DEDICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA



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THE MUSIC JOURNAL

IN THIS ISSUE

MUSIC education on the college level has been, generally speaking, in the hands of three types of institutions. The longest established of these is the college or university which includes music instruction in its liberal arts course. In these schools it is not unusual to find a small, smug music department quietly tucked away in an ivy-walled annex—entirely satisfied with the trickle of students who enroll in music appreciation classes because they have heard that they are “snap” courses, a limited number of students who come for piano, voice, and violin lessons, and an even smaller number who inch through courses listed in the catalog as “theory.”

The second type, somewhat less venerable, is the conservatory or school of music. It is the “professional” training center where tomorrow’s composers and performers are undergoing training which they expect to serve as the basis for their livelihood as practicing musicians. A lot of music can be heard by just wandering around the corridors but, it all seems a little detached from the world around it.

And now to the third type, the music department of a teachers’ college or of the education school of a university. The ivy is missing—this department is relatively young. And we do not hear the amount of music that we heard in the conservatory. But we do find a lot of emphasis upon the intent and functions of educative processes.

These incomplete characterizations are deliberately negative in a mild sort of way because we wish them to serve as an introduction to a consideration of the state of music instruction today in colleges, universities, and conservatories.

There seems to be general agreement among observers in the music education field that on the college level are found: (1) the least understanding of what is to be accom-

plished through music education, (2) the most stagnant curriculum, and (3) the poorest teaching. That takes in a lot of territory and it seems to apply equally to the three types of music departments mentioned which, incidentally, have a certain amount of diversion and fun by making faces and thumbing snoots at one another.

Not all is negative. During the past two or three years a number of signs of new life have appeared in the college-level field. In this issue are several articles having to do with attitudes, materials, and procedures in the institutions that offer professional music and music education courses.



In our opinion, one of the most progressive steps taken in many years is the one described in this issue by President William Schuman of the Juilliard School of Music.

We should like to call to your attention several statements in Mr. Schuman’s article:

“But it should not be assumed that the average conservatory music student is unhappy with an authoritarian approach to his education. Quite the contrary, for the most part he seeks a discipline imposed from above. This attitude which, unfortunately, is the result to some extent of his previous education as well as his training in music, makes it exceptionally difficult to help him understand that he must assume the responsibility for his own education. For only when the student understands this will it be possible for him to make genuine progress and develop within himself his own discipline.

“The teacher-training program, which is a part of this division (general academic studies), is very simple in concept: to encourage those mu-

sicians with the particular attributes required of successful teachers to enter this profession. . . . If we are to raise the standards of music teaching, our professional schools must no longer steer the least talented students into teaching. . . . Music teaching must be considered a vocational aspect of professional music. . . . There is no reason to expect every professional musician to be a teacher but there is every reason to insist that every music teacher be a musician of professional caliber.”

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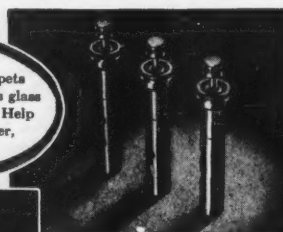
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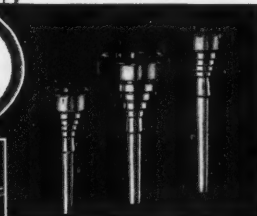
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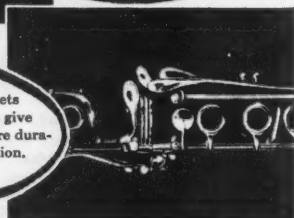
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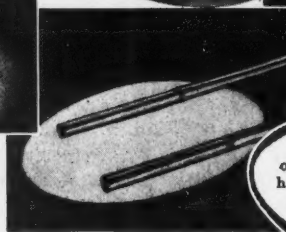
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THE MUSIC JOURNAL

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Why Not Teach?

MURIEL KERR

An eminent artist of the keyboard champions the cause of teaching as a basic part of a well-rounded musical career.



SOMETHING ought to be done to restore to musical life a more intelligent and constructive idea of what a "career" should be. The notion that a talented performer is justified in regarding concertizing as the only activity worthy of his gifts is a danger not only to the development of the performer himself but also to the future of all musical education.

Probably it would be well to outline briefly my reasons for the statements made above. As a performer who does teach I have learned that the individual artist's education, to be reasonably complete, should have four distinct branches: instrumental and theoretical instruction, ensemble playing, public performance, and teaching experience. The danger to musical education in general is obvious. Certainly there has been a steady improvement in teaching standards throughout the country, but progress will cease if the younger artists continue to avoid teaching or turn to it, without experience or inclination, only because they are hungry.

Let us examine the basis for the idea that one either has a "career" or, failing that, one teaches. I can find nothing in the history books to indicate that this silly, if sad, concept has its roots in tradition.

On the contrary, almost every great musician of the past devoted some of his time to teaching, and this practice did *not* cease with the advent of the modern virtuoso and the wider musical public. For example, Liszt, Anton and Nicolai Rubinstein, Wieniawski, Piatti, and Joachim all found teaching of interest and no doubt took it for granted that they should. Their pupils and other performers of the same and succeeding generations carried on the tradition despite the increasing importance of the concert field. Just for the record, let me name a few more of the performer-teachers of distinction and bring the list more up to date: Sauer, Siloti, Auer, Busoni, Popper, Capet, Friedberg, Kochanski, Cortot, Schnabel, Kneisel, Hutcheson, Zimbalist, Samaroff, Flesch, Hofmann, Busch, Salmond, Friskin, Dohnanyi, Lhevinne, Casels, Thibaud, Feuermann, Rosenthal, Serkin, Piatigorsky, Casadesu—these should serve to establish the point.

Tendency Toward Concerts

Tradition will not provide us with an answer, so we must look elsewhere. Undoubtedly the rapid, overstimulated growth of the commercial concert field in America has

caused much of the trouble. A number of remarkable and justly famous artists chose to devote themselves exclusively to concertizing and under the circumstances were able to do so. The fact that the majority of successful artists were enjoying careers of broader dimensions was overlooked by the young, and unfortunately was not pointed out to them by their teachers and advisors. Also, concert artists as personalities have been glamorized beyond all reason, their travels made to appear at all times colorful and exciting—a sort of magic-carpet affair. Little is said about sleepless, exhausting train trips, bad hotels, bad food, separation from family and friends, and so on. Of course near-disasters, such as missed connections, flat tires, wrecks, mice in pianos, broken strings or chairs are considered good publicity material and may make amusing conversation later on. But they are definitely not funny when they happen. At any rate, with all the spotlights focused on what should be only a part of a musician's life (and, to a greater or lesser degree, a part of every musician's life) it is not too surprising to find so many young artists and students lacking in perspective. Concertizing is important.

(Continued on page 36)



A Note on Style

LOUIS KAUFMAN

Mr. Kaufman, well known as a builder of excellent programs, pleads for greater effort toward true re-creation in performance.

WE have at the tips of our fingers the extensive musical wealth of the great past. We are also surrounded by the wealth of the present—sometimes waiting to be given to the expectant world, and sometimes almost too familiar. The art of musical creation has progressed to the point where there is a tremendous range and diversity of style and of expression. Every composer, past or present, has written in an individual way.

It remains a moot question whether the art of musical interpretation has kept pace. Many young performers, especially, feel that in mastering the technical problems of their chosen instruments they have done all that must be done. They will interpret the work of a modern composer (Stravinsky or Copland, for example) in the same way that they would interpret a composition by Beethoven, or play Vivaldi in the same fashion as they might play Tchaikowsky. This "by rote of fingers" approach is, of course, completely false to the composer of other periods, to his style as well as his music.

It seems to me preferable for students to spend at least one hour less each day in their pursuit of technical achievement and utilize that hour to study the literature, art, and social and economic mores of the period of the composer whose works they are attempting to re-create. For how can one hope to grasp the aims of expression of each composer, if one hasn't the faintest idea of the world the composer lived in, worked in, played in, and suffered in?

An interpretation of a musical work should be so unmistakably of its own time that audiences will recognize it instantly for what it is. It must be authentic and stylistically conformed to its environment as well as instrumentally appealing. I firmly believe that it is possible for a musician to reconcile the most polished interpretations of classic and romantic compositions with an equally stylized approach to modern music. Each composition should have an interpretation fitted to the period in which it was created; each period will stand out in relief through its music. In this manner, the hairbreadth differences between Schumann and Brahms, as well as between Debussy and Ravel are established.

Folk Roots

In order to achieve this kind of interpretative ability, musicians must get closer to the background of the various periods contemporary with the composers. In this way they would be following in the footsteps of the composers themselves, for many of the world's greatest creators have gone to the folk for their inspiration. Folk art, is, after all, the product of deep primal instincts and traditions that live within us all, and is the result of the evolution of countless generations.

As in the ancient Greek fable, where Antaeus had to keep in touch with the earth, so great composers of the past have recorded the pulse of their time by working close to the people of their time. Just as Brahms and Liszt turned to Hun-

garian folk music, so modern interpreters should avail themselves of the folk sources about them—even here in cosmopolitan America. We have a rich store of folk material in this country which is reflected mostly in our native hillbilly tunes, blues, and spiritual music. Jazz, both sophisticated and primitive, as well as the vital folk music of the many national and racial groups that make up America, has made contributions to the folk element of our music.

There are melodies too of a solemn beauty in our national music. Even those who decry folk music must admit that it is genuine in feeling and vigorous in expression. A sincere interpreter may listen, observe, and absorb these elements until he can, by virtue of his own talent, filter their spirit through his imagination that they may enrich and add variety to his own style.

If a violinist, for example, is able to play swing well, and if he has an American piece by Robert Russell Bennett, Aaron Copland, Robert McBride, or any of the other modern composers who have turned to American idioms as a basis for their creative work, he can make swing sound appropriate on the concert stage. For when swing is presented in its native state, it is stylistically accurate, and this is all the concert stage can demand of a piece of music.

A great contribution along these lines was made by Elsie Houston in her Brazilian folk songs. They were so wonderfully and rightly re-created that they stamped her as a

(Continued on page 49)

Complete Works of Vivaldi

EVERETT HELM

Mr. Helm, American composer and musicologist, is now serving in the American Military Government in Germany. This article was the outgrowth of a recent visit to Italy.



WHEN one man decides, on his own, to publish the complete works of the great Italian composer Antonio Vivaldi, that is a case of man bites dog. Usually, complete works editions are the result of the collaboration of many minds; frequently they are backed by societies involving hundreds of members and/or subscribers and are launched only after much planning and preliminary spade work.

But one day in Turin, Antonio Fanna decided that he was going to see to it that the complete works of Vivaldi were printed, starting almost immediately. He was neither dreaming nor bluffing, for already 25 volumes of the edition have appeared. This is, however, a mere drop in the bucket. The project calls for 450 volumes, to be issued at the rate of 50 each year. In nine years, therefore, the musical world will be able to evaluate and—even more important—to hear the music of this great contemporary of Johann Sebastian Bach.

Since Leipzig is now in the Russian zone of Germany, it would be difficult to obtain details regarding the circumstances under which the great Bach edition was born, back in the latter part of the nineteenth century. This monumental work, known as the Bach Gesellschaft (Bach Society) edition, was published, as were so many complete works editions, by the one-time most important publishing house in Europe, Breitkopf und Haertel. Since the second World War the firm has apparently ceased to exist. Its installations, its presses, and its enormous stock were all destroyed by the

bombings of Leipzig. It is quite safe to say, however, that the Bach Gesellschaft edition, the Handel Gesellschaft edition, and the complete works editions of Palestrina, Lassus, and many others, were not conceived in the twinkling of an eye. One can imagine the careful planning with which the erudite German scholars proceeded from step to step, logically and thoroughly.

Not so the Italian, Antonio Fanna. With the fire and enthusiasm typical of his nationality, he skipped the preliminaries. Within a very short time he had two other young Italian musicians, Angelo Ephrikian and Bruno Maderna, thinking his way. They would join him in his effort to put the thing over, and they would share with him the exacting and difficult work of copying and editing Vivaldi's works from the seventeenth and eighteenth century manuscripts in Turin. Together they created the Istituto Italiano per la Pubblicazione e Diffusione delle Opere di Antonio Vivaldi, which was the name they chose for their project.

Malipiero's Role

Realizing the magnitude of the task they had set themselves and feeling the need of a master hand to guide them, they approached Italy's foremost composer, Gian Francesco Malipiero and asked him to be artistic director of the entire project. They could not have made a better choice, for Malipiero is not only a composer of genius, he is also a scholar of high attainment and has himself brought out the complete

works of Claudio Monteverdi, one of the greatest of pre-Bach composers, whose compositions (written in the first half of the seventeenth century) changed the course of musical history. Having just finished the Monteverdi edition, Malipiero was "ripe for plucking" and accepted the invitation. Under any circumstances, with his interest in early Italian music, he would not have refused such a proposition.

Fanna next turned to the problem of publication. The logical publisher was, of course, the great Italian house of Ricordi, and Ricordi agreed to do the edition. At this point the Vivaldi Institute decided to do some pre-publication advertising in the form of concerts of the music of Vivaldi. Ephrikian therefore organized a group of players who have toured Italy playing exclusively the works of Vivaldi. Many musicians had *a priori* misgivings regarding the feasibility of a program made up entirely of this composer's works. Experience proved, however, that the variety of forms, moods, and techniques displayed in the works was more than ample to hold the attention of the audience throughout an entire evening. The concerts and the music were acclaimed wherever they were produced—in Rome, Milan, Venice, and many smaller cities. For the first time in two hundred years it was impossible to glimpse the full stature of the master Vivaldi.

Today Vivaldi is known to the musical world almost exclusively through a handful of sonatas and concertos which were published

(Continued on page 37)

Premiered At I. U., Weill's Opera Is Admirable

THE first performance anywhere of Kurt Weill's "Down in the Valley" was given Thursday evening in Indiana University's Auditorium at Bloomington. The event attracted wide attention by reason of the composer's eminence and the proved purposes of the new work.

Weill has written opera, musical comedy and ballet. His most recent success was a musical setting of Elmer Rice's "Street Scene." Arrived in Bloomington, Ind., July 16—

'Down In the Valley' has a core of folk music; its significance hardly can be stressed too much

By DWIGHT ANDERSON
Courier-Journal Music Editor

FOLK-SONG OPERA

Kurt Weill and Arnold Sundgaard Write Opera Evolved From Single Song

By OLEN DOWNES

IN any survey of contemporary American opera Kurt Weill is a name to try. A lone search was begun

have woven them into a fabric that releases the heartbreak to be found in "The Lonesome Dove" and "Down in the Valley." A church singer utilizes "The Little

dance rhythms. His writing is uncomplicated and honest, and his score could be done as effectively by students from a county school as by students in school.

Salvo premiere, attendance, stage, log man, wh Busch, th gang, fr Signi Marion

THE INDIANAPOLIS STAR

A First Performance

I.U. Cast Splendid In Weill Op

By Corbin Patrick

Bloomington, Ind., July 16—The first performance of Kurt Weill's "Down in the Valley" was given Thursday evening in the Indiana University Auditorium. The work, which the composer has called a "folk opera," is a musical setting of Elmer Rice's "Street Scene." Arrived in Bloomington, Ind., July 16—

Opera Wins Cheers; Setting Effective

16... THE INDIANAPOLIS NEWS, Friday,

'Down In Valley' Had High Praise

Chorus More Than For Weill's America

By MARJORIE

If "Down in the Valley" is a masterpiece

'Down In Valley' Roused Curious Crowd of Music

By DORIS BEAGAN

Public interest in the world premiere performance of "Down in the Valley" was too genuine and widespread to be discouraged by an untimely rain yesterday evening. The Indiana University Auditorium was filled to overflowing with a curious crowd

Rave Reviews
FOR THE FIRST PERFORMANCE OF
Down in the Valley
THE NEW AMERICAN FOLK OPERA
by
KURT WEILL
Vocal Score \$3.00

'Down in the Valley' Triumph for I. U.

WALTER WEITWORTH. The News Music Critic, July 16—In the Indiana University Auditorium was given the first performance of Kurt Weill's "Down in the Valley." It is a musical setting of Elmer Rice's "Street Scene." Arrived in Bloomington, Ind., July 16—

MUSIC

Weill's Valley

Down in the valley, valley so low
Hang your head over, hear the wind blow.

So laments an old Kentucky mountain tune, now one of the most popular of American folk songs. Around it Kurt Weill has built an opera called, not too surprisingly, "Down in the Valley," which had its premiere July 15 at the Indiana University School of Music.

Almost as obscure as the origins of the title song, which in countless versions has crossed all regional boundaries to become a national folk tune, are the origins of this opera. Some four years ago an advertisement named "Down in the Valley" as one of the best of the new music.

Music Without Whiskers

INDIANAPOLIS folks who like grand opera have had plenty of a fine demonstration these last few days of why there aren't more folks who like grand opera.

At Bloomington, last week, many of them heard the Indiana University production of "Down in the Valley," a production as modern and alive as any in Cincinnati, Saturday evening, the performance of Faust—old-fashioned

In performance of Faust—old-fashioned

Common

KURT WEILL WORK SIGNIFIES
NEW PHASE OF SCHOOL OPERA

WHEN THESE LINES appear in print, Kurt Weill's "Down in the Valley" will be once more with his beloved before the execution. The work before approximately forty minutes, requires only four soloists, a number of speaking roles and a chorus which is used in a fashion

NEW YORK 17-3 E. 43rd St. BROOKLYN 17-275 Livingston St. CLEVELAND 14-43 The Arcade LOS ANGELES 55-700 W. 7th St.

A Culture in the Making

FRED E. AHLERT

SOON the musical life of America may transcend that of every other nation. Many sincere Americans assert that in music our country already leads the world.

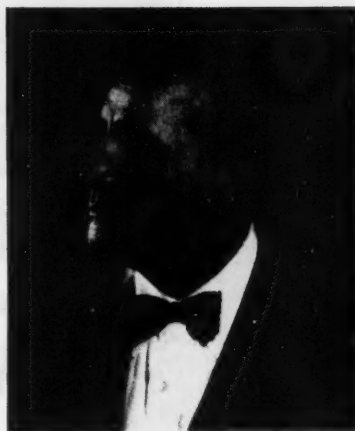
Consideration of our enviable position in the performance and enjoyment of music must inevitably lead, however, to a further consideration—that of America's own contribution to the creative side of music.

With the nation's demonstrated capacity for appreciation of music, what is the prospect for a great American musical culture? By that I mean a musical culture as typically national as that of Germany, France, Italy, England, and Russia.

I have given earnest thought to this challenge, and what I have to say is the result of mature consideration of the many factors involved in the solution of this problem. I have no hesitancy in voicing the firm conviction that there is in store for America a truly national musical culture.

During the past decade our young people have become more interested in music than ever before. Throughout the country, boys and girls of pre-college age are eagerly using facilities provided in our public and high schools to study music in all its phases. Countless orchestras that have become integral parts of their schools' daily routine attest the sincerity and zeal of these young people.

Even among the teen-agers, real



creative talent exists to an amazing extent, and sympathetic, enthusiastic teachers are doing wonders to develop it. To me, a striking example of the importance of youth in the modern music scene is to be found in the sudden and sensational popularity of the unique *Sabre Dance* from the Gayne Ballet of Khachaturian, brought to the fore by the enthusiasm of the youngsters.

Possibly the progress of technocracy in the amusement world has brought the young people closer to good music than was possible before the era of radio and high fidelity recordings. The great factor, however, is the school system that provides for these young people means of access to musical education that not long ago was removed from the public school student. Musical knowledge, once restricted to a favored few, now has come to be regarded as a necessary part of the cultural equipment of the young student.

Although I am dealing with the most emotional and intangible of all the arts, I base my confidence in

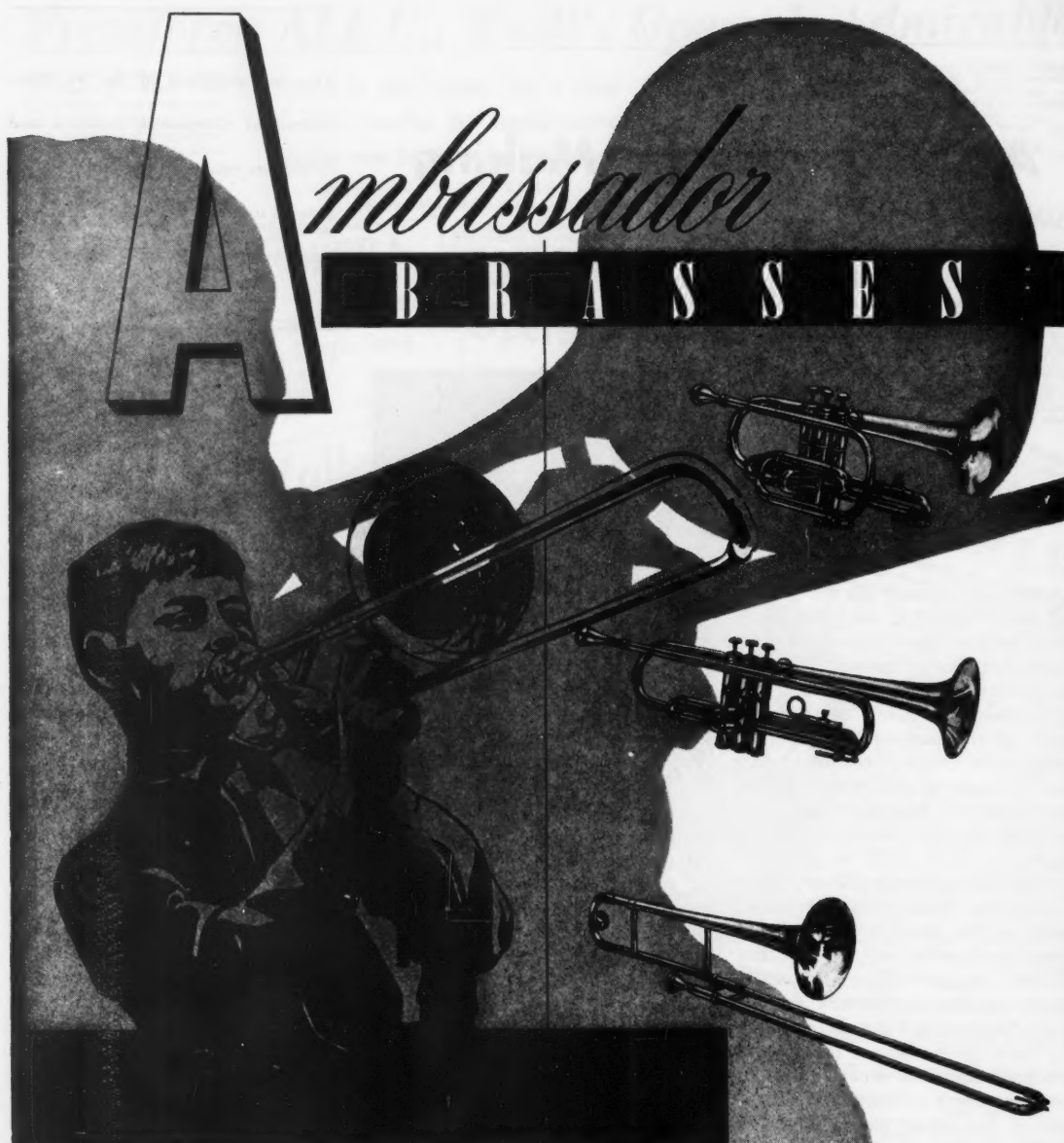
The new president of the American Society of Composers, Authors, and Publishers voices his confidence in the present trend in the development of a basic American musical culture.

the realization of an American musical culture upon pure mathematics. As this fervent mass interest in music increases, there will develop proportionately a volume of creative talent embodying the technical proficiency necessary for the making of great masterworks.

The seeds are being sown in countless schools. They are coming to happy fruition in such admirable institutions as Tanglewood. Before another decade has passed, I am sure there will be hundreds of Tanglewoods throughout this country, wherein the enthusiastic creators of tomorrow will master the fundamentals of their art.

I stress the mastery of fundamentals. It must be remembered that the creation of great music implies not only the talent to conceive it, but a knowledge of what is necessary to clothe it properly with the truly majestic robes of great music.

This prediction of great things to come in American music is made not without profound gratitude to many an American composer who has borne and is now bearing the torch of progress for our native music. They are leading the way right to the soil from which there is bound to come a great body of American music. From this will emerge works as immortal as any great work in the standard repertoire. It is only a question of time—and the time may be sooner than you think.



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The Art of Memorization

BRUCE BENWARD

Mr. Benward, pianist and composer, is professor of music at the University of Arkansas. He has done extensive research work in the psychology of music memorization.

MEMORIZING music for public performance seems to be one of the most mysterious of all procedures. Whole books and countless magazine articles have been written in explanation of this difficult process. Most teachers who are qualified to speak on the subject agree that there are essentially three main types of memorization which are reliable and can be counted on to withstand the rigors of a public performance. Few musicians seem to realize that the initial procedure of committing a composition to memory is distinctly different from the procedure employed in public recitals to forestall breakdowns and to insure smooth, effortless performance. Since most of my experience has been in the field of piano teaching I shall give my illustrations and express my thoughts in terms of the keyboard.

The first of the three types of memory is a sort of combination of sound successions and finger movements. This might be termed the finger-sound memory; it is a valuable asset, but not to be counted on by itself to sustain a performer in his perilous journey. Some piano teachers scoff at the finger-sound memory as a sort of necessary evil, but I have never taught a successful performer who did not have it—it is a prerequisite to successful public playing. This memorizing procedure is of course the very first type that is in practice. Whether or not the student really concentrates on his practice, the finger-sound memory will take care of itself. It comes about in spite of the mode of practice and is a result of frequent repetitions of the



composition. The only drawback to this type of memory is the fact that it is an easy prey to the slightest miscalculation of distance on the part of the hand or fingers. The sensation is somewhat like a "chain reaction" which takes place in the hand. Each new pattern is calculated from the previous position and any interruption of this "chain" causes the whole procedure to go on the rocks. I disagree strenuously with those who maintain that frequent repetitions of passages do no good as far as memory work goes. If properly handled the finger-sound memory can be as valuable to the skilled performer as any other type of memory. The ability of the fingers to gauge accurately and render fast or difficult passages is absolutely necessary, and no amount of away-from-the-piano cogitation will aid in this undertaking.

The adherents of the "concentration" type of memory work certainly

have a point which I would be stupid to deny, but I cannot see it as a method to rely on in a number of instances. Can anyone consciously direct his fingers to their required place on the keyboard at exceedingly high speed? The answer is, obviously, no. The best one can hope for is to note the harmony changes which take place each measure or half measure and augment the finger memory with this knowledge gained. The main thing to remember is that the fingers have to know their places, and the conscious thought processes cannot aid materially in this procedure.

Much lip service is paid to the next type of memorizing I shall discuss—the photographic process. Some people rely on this heavily, but others who have not learned how to handle the system seem quite content to get along without it. The blame should be placed on the teacher if he fails to foster a visual type of memory practice because many students plod blissfully along completely unaware that such a thing exists. The ability to visualize the printed page not only guards the performer against inaccuracies in memorizing form, but aids in faithful reproduction of intricate passages which might be confusing harmonically. How many times have you as a performer come to the fork in the road? You are performing a composition of which one section is to be repeated once; you arrive at that place in the composition where you are either to make the repetition or go on to the next section. If you have a clear-cut image of the

(Continued on page 54)

Announcing a new book of Christmas Carols—



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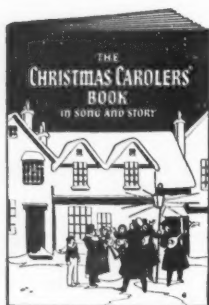
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On Teaching the Literature and Materials of Music

WILLIAM SCHUMAN

The president of the Juilliard School of Music discusses that school's highly important contribution to music curriculum development.



WHEN the late Heywood Broun had studied a long, involved menu at a leading New York restaurant, he is said to have remarked: "I find nothing here to which I can object." This is somewhat the feeling that I have when reading college and school catalogues. In fact, their sound, like that of French menus, is of such high-purposed uniformity that the resultant ambiguity is somewhat surprising. It would seem as though the verbiage were actually chosen in order to preclude a precise understanding of the educational procedures being described. Educational theory, then, like the enticing descriptive literature of the culinary art, has a language (sometimes referred to as "pedigese") all its own.

The problem of being understood through the jargon of pedagogical terminology is particularly difficult when it concerns the capacity of the listener to understand a philosophy of education and not merely a description of the subject matter of a curriculum. In our efforts to make clear the underlying principles and exact nature of the new curriculum we are developing at the Juilliard School for teaching the literature and materials of music, we have been amazed to discover that some people, whose ideas seem to be diametrically opposed to our own, claim complete agreement when hearing a discussion of what we are attempting. No doubt this claim is often the result of the vague nomenclature of pedagogical theory.

While some of this language diffi-

Note: This article is reprinted with permission of *The Musical Quarterly*, in which it appeared in April, 1948.

culty may be due to the pomposity of the degree-granting mania which so hopelessly pervades much of American education, it is also due in large measure, I think, to the difficulties of discussing even routine teaching, let alone teaching that approaches the highest reaches of artistic performance. What follows, then, is an attempt to share our thinking with others, notwithstanding our realization of the inadequacies of describing one thing in terms of another—action in terms of words.

The Juilliard School offers a curriculum designed to achieve the primary objective of training gifted students in all branches of the art of music. In order that these young musicians may best realize their own potentialities and make, thereby, their greatest contribution through music, it is essential that their education lead them beyond mere technical proficiency and insure intelligent and musicianly comprehension. Clearly, to produce musicians who approach this ideal, there must be a thorough and catholic training which will encompass a practical understanding of the entire historical and artistic range of musical creativeness.

Flexible Curriculum

Organized flexibility characterizes the School's curriculum—organized, to insure the mastery of their craft that mature musicians expect of their colleagues; flexible, because the School must consider variants in individual needs and capacities beyond these "normal" considerations. In other words, while we talk of our

curriculum in general terms, it must be stated and emphasized that our faculty recognizes the special needs of individual student-artists and that there is no attempt to apply every detail of a prescribed curriculum to every student. In general, the attitude of the School towards its gifted young performers and composers not only sees the broad general musical education as a concomitant part of training in the technical skills, but also provides for the exceptional performer who need not be called upon to assimilate the entire scope of the broad education in music which the School offers. It must be clearly understood, then, that these factors are always present to guide the manner in which the program of studies is developed for an individual student.

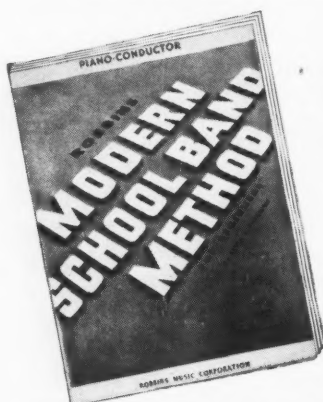
The curriculum of the School is conceived in five interrelated areas of study. The first of these concerns instruction in voice, instrument, conducting, or composition; the second, literature and materials of music; the third, chamber and orchestral music; the fourth, choral and operatic music; and the fifth, general academic studies, including a program for the training of teachers. The second area, that of literature and materials of music, represents a drastic revision in the work normally offered in theory, and in some measure the work offered in chamber music and choral music is also an outgrowth of this revision. In order to make clear the reasons for the curriculum in literature and materials of music, which will be described below in some detail, it is first nec-

(Continued on page 38)

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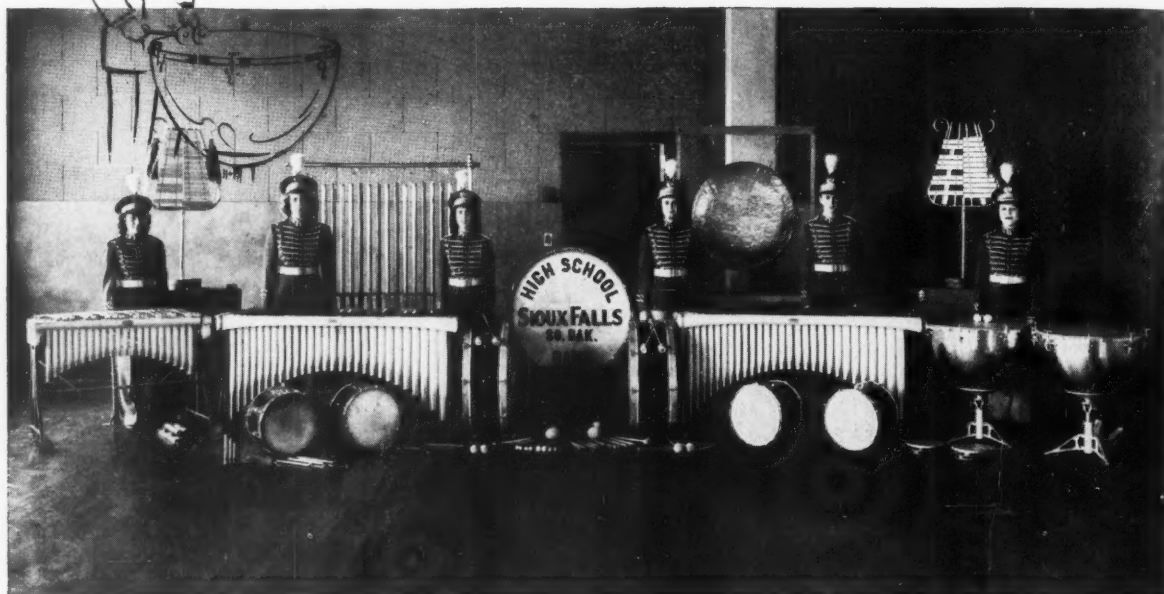
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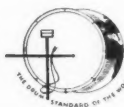
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Practical Planning Toward Piano Classes

FAY TEMPLETON FRISCH

Mrs. Frisch, supervisor of piano classes in the schools of New Rochelle, N. Y., offers specific and practical suggestions for getting piano classes into operation.

SUPERINTENDENT of schools L. P. Gibbs has just returned to his job in Maryville. While at the state university during the summer, he became interested in the much talked about piano class instruction and did some investigating. After visiting several sessions of the piano workshop sponsored by the School of Music, talking with the director and workshop members, and questioning a number of children in the demonstration classes, he began to wonder why his own school system was without this type of instruction. Back at home, he began to talk with school patrons about the experiment. He was eager to find out whether such a project would meet with general approval in his own school community.

Some parents had read about class piano instruction in other cities and were frankly curious about how piano could be taught in a group. Many questioned the idea because to them the best piano study meant studying with a private teacher. The majority of the people questioned, however, wanted to know more about the activity and expressed the hope that Mr. Gibbs would put it in the Maryville schools. He sent for Sharon Lee, the music supervisor, to find out whether she would be willing to carry on the project.

Now Sharon, as a music major, had had instruction in class piano methods and was delighted when she was asked to take on this experiment. New in Maryville, she was prepared for a struggle in her efforts to get piano classes into her music program. What a lucky break for her to have an alert and enthusiastic superintendent!

Note: All names of persons and places used in this article are purely fictitious.



How will Sharon go about getting her pupils? She and Mr. Gibbs work out a very simple plan. In the Clinton School, they will offer instruction to every boy and girl in the third grade as a part of their regular music. Once a week, during their music period, they will have group instruction about the keyboard. At the Perry School the second grade children will have class piano, and in Franklin Junior High, the seventh graders. This will provide a variety of age levels and give Mr. Gibbs and Miss Lee material for comparison of learning at these levels.

There must be some newspaper publicity. Below are two of the items given to the town paper in announcing this new venture in music education.

Piano Classes to Be Offered in Public Schools

Superintendent of Schools L. P. Gibbs announces an innovation in music teaching in the Maryville schools. Piano classes are to be offered to second grade, third grade, and seventh grade pupils in certain schools this year. Clinton, Perry, and Frank-

lin Junior High have been selected for this experiment.

The classes are to be used as a means of discovering musical abilities and to provide music fundamentals with the piano as a medium. According to Superintendent Gibbs, we need to use more music in education and child training. "Music is a language to which human beings respond quickly and happily," says Mr. Gibbs. "We live according to our individual rhythmic patterns and we need to provide more happy experiences in learning for our children. Music sets the mood or changes it easily and fast. We have seen children get together and play the piano by the hour. Nobody has to mention practice either. They want to keep up with the group. Only the genius will practice alone and be happy. Few children belong to that class. Music is needed to help develop a well-balanced personality."

Miss Sharon Lee, music supervisor, will have charge of the classes. It is hoped that parents will find it convenient to visit the piano classes.

Another item which appeared in the papers read as follows:

Music Supervisor to Address P. T. A. Meeting

Miss Sharon Lee, music supervisor in the Maryville Schools, will speak to the Parent-Teacher Association of Clinton School on Monday afternoon at 3:30. Her topic will be, "Piano Classes in Your Schools." Miss Lee, who is new to Maryville, was very successful with her work in piano classes in Cooperstown last year. She has had wide experience in music. Although she is a voice major who has done exceptionally fine work in choral conducting, her piano experience parallels her vocal experience. She played with a college dance orchestra for two years and appeared as piano soloist with a university symphony orchestra.

Parents are urged to attend this special meeting.

This type of publicity is very important. Sharon's talk at the P. T. A. meeting must be a clear and enthusiastic explanation of what parents may expect from the classes and she will clarify briefly the methods

(Continued on page 50)



from the desk of
Robert Russell Bennett

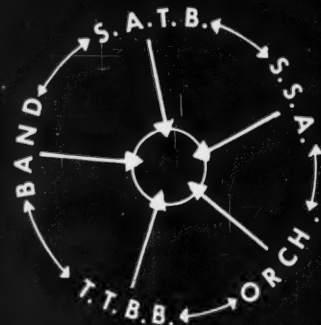
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ROWLAND W. DUNHAM

Dean Dunham minces no words in his appraisal of trends in music education, particularly on the college and conservatory level.



WHEN the professional preparation of musicians rested in the hands of the conservatories, the product was a highly specialized performer if there was sufficient talent, and a hopeless mediocrity if there was not. In either case there was little to study besides music. Methods and curricula were fashioned on those of famous conservatories of Europe, particularly of Germany.

From insignificant beginnings, music gradually came to be accepted in colleges and universities in departments of liberal arts, the requirements of the A. B. degree having to be met. As demand for specialized training grew, the major in music and the degree Bachelor of Music became realities. Conservatories found competition under their former policies so difficult that they too fell in line with the granting of purely professional degrees. The old days of diplomas were superseded.

The advantages of the new procedures are offset by certain serious weaknesses that appear to be undermining some of the fundamental standards of musical art. In a complete music teaching job we are attempting to cover adequately two fields: musical performance, the principal goal of the conservatory; and music education, the teaching of music in the public schools, which has become even more important. Wherein, then, are we falling short according to the evidence of our graduates who are now in the field?

There is a growing realization among discriminating administra-

tors that truly qualified teachers of music are becoming scarcer every year. The shortage of vocal and instrumental teachers is particularly alarming. Holders of the degree of Bachelor of Music, who are thus certified as thoroughly capable in the field of Applied Music, are in too many instances only partially prepared to teach their subjects well, and still less well equipped to give performances of adequate artistry. These boys and girls should be at least as well equipped as the holders of conservatory diplomas at the turn of the century. The truth is that while some of them are indeed competent, there are certainly hundreds of others who could never have earned a graduating diploma from any self-respecting conservatory.

In raising the musician from the level of the narrow, uncultured specialist to that of a college trained individual there has been an unquestioned gain for the profession. Much has been said about the uncouthness of old-time teachers and performers. Whether or not they were complete barbarians was a matter of the individual. Superimposing upon a particular training a fair acquaintance with the humanities and both the social and the natural sciences has borne fruit. But in acquiring this additional wisdom what has happened to the purely musical side of the educative program? On this point there is a great divergence of opinion among music educators.

First of the deterrents to adequate musical preparation are the traditional limitations of the four-year

academic curriculum. Add to these the common practice of admitting freshmen with little or no preliminary study of the major subject, and the task of making such students into professionals of quality in such a short period is indeed beyond the powers of the greatest teacher. And yet this is what is being done all over the country. Bachelors of Music whose concentration has been diluted at least 25 per cent with liberal arts subjects are being foisted on the public by the thousands. This is not to discount the enormous advantage of this cultural addition to musical training; on the contrary, it must be apparent to all of us that more might profitably be included. What ought to be understood by the musical profession today, however, is that a program such as this is never going to produce better than a 75 per cent musician.

Many of my colleagues will insist that the young musicians of today can hold their own with those of the past in performance, and that they are, as well, cultured citizens of a complex civilization rather than illiterate egotists in temperamental isolation. They will produce bulletins to prove that, in their particular school at least, there is a selective entrance scheme that will admit only those with a rather extensive musical background. This screening of freshmen may include actual examination, acceptance of statements by private teachers (good or bad), and the impressive high school credit units of band, orchestra, or choir, usually with straight A grades

(Continued on page 56)

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On the Performance of a Bach Orchestral Work

THEODORE BLOOMFIELD

IF a poll were taken regarding the most neglected masterpieces of a great composer, it is probable that the purely orchestral works of Bach would emerge in first place. Although some organizations have commendably undertaken to perform the six Brandenburg Concerti or the four Suites in cycles or festivals, the works appear all too infrequently on our regular symphonic programs today. Reasons for this are hard to imagine, let alone to justify, and probably not the least of them has been the tendency to open programs with large-scale transcriptions of works originally written by Bach for the organ or some other medium, thus not only employing the entire orchestra rather than a small part of it, but also allowing the audience to bask in the sound of orchestral virtuosity while getting itself seated and ready for the evening's symphony or concerto. Although the present writer is far from blameless with regard to making Bach orchestrations, he has never yet included one of them on his programs and prefers to schedule works which Bach originally intended for orchestra, works which in their genre remain unparalleled. But the problems of performing these works as he intended them to sound are many, and it might be interesting to consider the difficulties facing a conductor when he plays one of the Suites or Brandenburg Concerti.

1. *Architecture and Form.* This



is naturally the first problem to be met in the interpretation of any composition, and for a Bach work in particular the conductor should bring the form clearly to his audience, not just to his orchestra or himself. He must make the work flow from beginning to end in such a way that the audience knows exactly where Bach is leading, and he must not break the musical line by stopping along the way for an "effect" or two—a crime probably more serious in Bach than in any other composer.

Of the many forms used by Bach, let us take, for example, the three-part form (A-B-A) found so frequently. The conductor's awareness of this form must transmit itself so that at the performance the audience instinctively anticipates the return of the A section; in addition, the B section must have an individual character of its own, yet be related to the A. The form of the fugue, including also double fugue, fugato, and such devices as double counterpoint and canon, must always be transparent, first to the

A young American conductor of note outlines an approach to a number of problems that are faced by the conductor of a Bach work.

orchestra and then to the listener. It is not enough to say that the subject must be heard and the counter-subject made apparent; more important is the feeling of climax, intensification, destination—not only to be grasped but also transmitted. An audience should be thought of as an active protagonist rather than a passive body of listeners.

2. *Key Relationship.* This problem, which is closely allied to that of form, deserves special mention because of the failure of many to understand its significance. Of all composers, Bach was probably the most careful about his key progressions; these must become vitalized in the hands of the conductor so that the orchestra not only *knows* when it plays the subject in the relative major subdominant, for example, but also *plays* as if it knows (that is, with a certain brightness of sound for the former and a restfulness for the latter). For example, in the first movement of the Sixth Brandenburg Concerto the conductor must transmit the fact that to get from B flat back to B flat Bach has passed through F Major, C Minor, G Minor, and E-flat Major, in all of which keys the main theme appears.

3. *Spirit.* If Beethoven and Brahms had moods of lightness or humor as well as of depth and austerity, why not Bach too? Yet some conductors insist on conveying Bach to their audiences as if he always

(Continued on page 61)

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Death Is My Daily Bread

HERVA NELLI

Well-versed in dying to full orchestration, this accomplished dramatic and lyric soprano discusses the relative appeal of the ways of dying prescribed by operatic composers.

WHEN death comes to me, I shall be better prepared than most people. I have died at least twice a week for the last ten years and in a dozen interesting ways. It just happens that I am a soprano who can sing both the dramatic and the lyric repertoire. I make this distinction because composers are always much more unkind to the dramatic sopranos. To them they always assign a blood-curdling, violent death, while to the lyric ones they generally give a softer, more attractive method of departing this world.

Personally, I like gentle deaths better. It's nice to be able to go home after a performance without being bruised all over and without the ghost of the stabbed heroine haunting me. Actually death is so closely connected with music in my mind that I really pity those who die without a full orchestra escorting them into the beyond.

Of all the different ways of dying, my favorite one is that of Isolde. Richard Wagner, who wrote both the score and the libretto of *Tristan and Isolde*, never does quite explain what prompts her sudden departure from this world. When she comes onto the stage she is very hefty and then after the beautiful "Liebestod" she is no more. It is a love death. At least, so they call it. Well, I like that. It's so civilized just to die because you don't want to live anymore. No bloody suicide, no unpleasantness, but life ebbing away when what you have to live for has vanished before your eyes.

Consumption, of course, is rather agreeable, too. The eyes are feverish, the cheeks are sunken, and a lovely spiritual glow comes into one's face. There is plenty of time to get prepared for the final fall.



For both Mimi in *La Bohème* and Violetta in *La Traviata* the whole fourth act is one long, gentle agony. Vocally it gives the heroine a chance to sing pianissimo, to spin out long melodious sensitive phrases which the public adores. And then one has the comfort of dying in bed amidst familiar surroundings!

Desdemona in *Othello* dies in bed too, but what a time she has! She is so innocent, so appealing, and so terribly stupid. Not even after her Moorish husband appears and asks her if she has said her prayers, does she suspect his evil intentions. When he comes forth to strangle her, she puts up little resistance. But she is powerless. Quite frankly, I always get scared at that moment. Any tenor who feels his part is likely to want to put up a good show in that scene and the poor soprano always comes out of it with a sore neck. I have sung *Othello* many times and I have not yet learned how to control my murderer.

Aida's is a rather sympathetic ending. Verdi, like Wagner, is not quite clear just how his hero and

heroine say farewell to earth. Is it lack of air down in the sealed tomb under the Egyptian temple, or is it starvation, or is it the lack of will to live? I have never been able to decide. But the duet is so sensationally beautiful and flowing in its melodic vein that I just love to fall dead into Rhadames' arms.

From the point of view of acting possibilities, there is no doubt that Madame Butterfly's harakiri is the most heartbreaking of all operatic deaths. The audience is already in tears by the middle of the third act. The story is so infinitely moving and alive and human that any little sigh at that point brings out handkerchiefs and smelling salts; Butterfly is all set to die when the child is pushed in from the wings. The death is interrupted, and there is one more shattering farewell. Then she goes back of the screen and the noise of the dagger falling is heard. A long moan and the Japanese geisha drops to the ground. As the curtain falls on Butterfly, I am in such a state of collapse I can hardly acknowledge the applause. For Butterfly the agony is over, but for me it means at least two days of complete rest to recover from it.

Vocally, *Salome* is quite frightening and really not for me, but scenically it fascinates me. For the daughter of Herodiade is really the only perverse woman I have ever portrayed. She is evil in her thoughts, her actions, and her emotions. At the end, after dancing around with the head of St. John the Baptist on a silver platter, she is crushed by the shields of the soldiers of the palace. As the men advance toward me from all sides and I stand there in my thin veils, I am

(Continued on page 48)



THE MUSIC JOURNAL
Contemporary Composers Series

PHILIP JAMES

Philip James

British Composers of Ballet Music

PHILIP HOPE-WALLACE

This discussion of the work of British composers in the field of ballet music was originally presented by Mr. Hope-Wallace on a British Broadcasting Company program.

BALLET has perhaps never been more popular in Britain than it is today. How is that popularity related to the new interest in music? It is related in a number of ways, but in order to understand this relationship we must make a distinction (for the sake of this discussion) between composers who write special ballet music and others, perhaps better known, who are only indirectly composers of ballets. Genuine ballet composers write music which is particularly well adapted to the theater. It makes a strong theatrical appeal and quickly suggests mood and atmosphere; in addition, it has the properties of good dance music, namely a strong sense of rhythm and the well-defined shape of phrase which tempt the human body to "reproduce the sound in terms of plastic pose or physical movement."

On the other hand, the great Handel, composer of *The Messiah*, figures on ballet programs as the composer of *The Gods Go A-Begging*. Of course he did not write that music for ballet as we understand the term. It is music collected from his works and arranged as a suite by Sir Thomas Beecham, then fitted with choreography and scenery and put on the stage. The same has been done with the works of countless other composers, ancient and modern, and not only in Britain.

Nearly all music, from Bach to Bartok, has been pressed into service, especially since the day of Diaghilev, the great impresario, when choreographers such as Fokine, wearying of the music written by the not very gifted ballet composers of Russia and France, raided the classical and romantic repertory.

Devising his own stories or interpretations of the music, Fokine gave visual accounts of music by Chopin (*Les Sylphides*), Schumann (*Carnaval*), and Rimsky Korsakov (*Scheherazade*) which have no warrant from the composers themselves, but which have finally become so closely identified with the music in the mind of the public that when you hear the opening of Chopin's C-Sharp Minor Waltz, for instance, you see in your mind's eye the lift and dip of the ballerina and her partner in *Les Sylphides*.

On Commissioning Music

Now this still happens a great deal in British ballet of today. The music of some of the most modern and most successful works is not new or "modern" music at all; it is music which has appealed to the taste of the choreographer and which, to some extent, he has made his own.

In the old days, of course, it was more usual to use music written especially for the ballet, and written, in the most literal way, to order. The maker of the ballet would go to the composer and say, "I want a ballet of such and such a kind; it must contain dances in *this* sort of rhythm, and *that* sort of rhythm. Will you please provide thirty-two bars in three-four time at the end of act one?" and so on. Many of these ballets have been forgotten; the music is no longer serviceable.

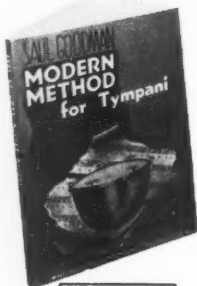
But the idea of commissioned, special music for ballet did not die out. Diaghilev encouraged the choreographer, the scenic designer, and the composer to work in close collaboration, and it was thus that some of the most famous ballets

came into being. The point to remember here is that none of the three elements considered singly may be very important, but that, when combined, they produce an effect that is important and successful. It follows, therefore, that it is not always among the most famous and talented composers that you will find the best ballet composers.

What is the position of ballet in Britain today? Do we find that the enormous increase in popular interest in it has attracted our most famous British composers into the theater of the dance? The answer is, not many of them. Choreographers still tend to choose music they already know. And on the other hand the music of many of the most successful ballets, when it is *new* music, is not the work of our foremost creative musicians. Rather it is the work of comparatively little-known men like Gavin Gordon, whose *Rake's Progress*, combined with clever narrative choreography by Ninette de Valois and with settings inspired by the eighteenth century painter Hogarth, seized the public imagination. Many names famous in modern English music, for instance, Benjamin Britten, Michael Tippett, or Walton, appear on ballet programs only incidentally—that is to say, someone has arranged for dancing music which was originally intended for some other purpose. Curiously enough, the music may thereby have gained a popular acceptance it might never have won in the concert hall. On the other hand, it is odd that Vaughan Williams, perhaps Britain's greatest living composer, should never have followed up the success of his ballet (or *Masque for Dancing*), Job.

(Continued on page 52)

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Ear Training by Sight

ELIZABETH E. KAHO

Miss Kaho, member of the music faculty of Lebanon Valley College, Annville, Pa., presents interesting comments on an experiment which has to do with relating the training of ears and eyes.

THE musician must be able to hear music accurately and to relate sound and symbol whether he is a professional performer, composer, conductor, or teacher. Training in the accurate and discriminating hearing of music (called ear training or music dictation) is common to practically all music curricula in colleges and universities. This training may be given either as separate courses or in connection with other theory courses. Varying amounts of time in credit hours and class attendance are devoted to this subject. Though it is an easy subject for some students, it often offers many difficulties for others. In spite of the differing emphases placed on the matter by college music departments, there is no doubt that the goal of the training, the relationship of sound and symbol, is of paramount value to every musician.

In the teaching of dictation or ear training, the first consideration should be to make the drills included in the course directly applicable to the students' progress toward musicianship. The traditional course has long been content to use drills of abstract, made-to-order series of tones or chord progressions which have no direct connection with real music. A newer and more dynamic approach attempts to relate chord patterns to actual chord progressions in familiar great music and to use actual melodies instead of tone series. The usual procedure is for the teacher to play the exercise or particular hearing problem on the piano and for the student to notate the music as it is heard. This process is to relate the sound to the symbol while sight singing or music reading gives practice in the relating of the symbol to sound. The first places

emphasis on the hearing process, and the second places emphasis on the sight process as interpretation of the symbol.

During the past year the director of our school brought to my attention the problem of a senior student who, in her practice teaching, seemed unaware of mistakes made by the children in their music reading. This girl was an intelligent student who had passed her course requirements in music dictation with grades above the average. She, herself, could read the song perfectly but, not recognizing faulty pitches in the children's singing, accepted what she heard as correct. This case presented such a challenge to effective teaching and learning that we spent much time and thought in analyzing the situation to see where we might check such an ear problem with students before they failed in the student-teaching situation.

Interval Recognition

Remembering the sight parts of the Kwalwasser-Dykema Music Tests, I decided to try this approach in the freshman dictation class. At the time we were working on the recognition of certain consonant harmonic intervals. I dictated ten intervals in the traditional manner, by announcing the lower note and playing the interval harmonically on the piano, asking the students to write and name the interval. Then I wrote ten similar intervals on the board and told the students to look at the board notation as I played the intervals and to indicate on their own papers any corrections in the notation that might be necessary if the size or quality of the interval were changed.

I kept the lower note always as written. We scored the two sets of intervals separately, and to my amazement and to the surprise and chagrin of the students, we found that 50 per cent of the class scored lower on the second or sight test, while 26 per cent scored equally and 24 per cent scored higher. The first reaction of the class to the second test had been that it would be easier since they could see the notation!

This experience was so interesting that I started to experiment with the teaching of dictation by sight. To help focus the problem, I devised a series of study sheets, mimeographed pages of musical problems—intervals, tone groups, all forms of tetrachords used in scales, cadence formulae, chord patterns, and melodies. These were studied silently in order that the students might hear mentally the sound expected. They then made corrections on the sheets if any changes were heard when the exercises were played. The students knew that we were experimenting, and they agreed that the "new way" was much harder. If they were having any difficulty with the association of sound and symbol, the sight of a possible notation added to the confusion. They agreed further, however, that a teaching situation would present a very similar problem. They would have to be sure that their students, in a first grade rote song, in a high school *a cappella* choir, or in an instrumental class, were producing the sounds represented by the score or music symbols. I had excellent cooperation from the students and from my colleagues, who supported and extended the experimental approach in classes in music reading, harmony and conducting. Many of the advanced students

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were interested enough to come into the classes to take the tests and work over the study sheets. Along with this new work I continued the former method of playing musical excerpts for them to notate directly. We designated the older method, hearing, and the newer one, sight. Of course the hearing process was utilized in the sight work seemingly to a greater extent, inasmuch as it brought into play the sense of discrimination or that of deciding whether the sound agreed with the symbol.

In order to check on progress made and to verify the first results, I prepared a series of parallel tests of equal difficulty on the same problem and gave one in the traditional manner and the other by the new method, asking the students to mark any changes made as the exercise or musical excerpt was played. The following table shows the constant trend of the greater percentage of the class scoring lower in these sight tests.

Problem	% of class	
	% of class scoring equally	% of class scoring higher on sight test
Intervals	26	50
Tone groups ...	15	60
Chord progressions	14*	86
Melodies	27	49
Cadence patterns	16	80
General test	29	42

* All failures on both tests.

It is interesting to note that on the last test only 42 per cent scored lower on the sight test and that that was the lowest percentage in the series of tests. This last test was a general, inclusive one matching the final examination, which was given in the traditional manner. It is to be hoped that it means that some progress was made. In order to compare results, I adopted an arbitrary method of determining the scores. As stated, the tests were made up of matching problems as far as type and number of items, keys and difficulties. The tests given by the hearing method were scored on the basis of correct notation and the grades were plotted on the normal curve. The sight tests were scored, and the basis of the number of corrections

properly made and those scores were also plotted on the normal curve. The grades thus obtained were compared and the percentages figured for the above table.

This experiment was started after the beginning of the second semester, and the confusion resulting from the change in method probably accounted for some of the low scores. We do not submit these figures as conclusive evidence. However, the students and faculty alike feel that there is some real value in this new approach in teaching the subject and in gaining the ability which is so essential to musicianship. We will start the parallel methods at the beginning of the year with the incoming freshman class and we should be able, then, to verify these first results under a more controlled situation. There may be some real help for teachers and students in this problem of accurate and discriminating hearing of music. Correspondence and possible cooperation will be welcome. Surely any method or approach which will make such courses of meaning and of value to students will be welcome in the field of music education.

NEW JOURNAL OF AMERICAN MUSICOLOGICAL SOCIETY

The American Musicological Society has recently established its *Journal*. Its first issue includes principal articles by Otto Kinkeldey, Alfred Einstein, Edward Lowinsky, and Richard A. Waterman. Reviews are contributed by M. D. Herter Norton, Kathi Meyer-Baer, Donald J. Grout, Paul Nettl, Glen Haydon, and John Gutman. Also included are a series of communications, announcements, and reports that will be of interest to the reader who wishes to explore the work of this organization. Membership in the Society (\$6.50 per year for Active, Associate, and Institutional members) entitles the holder to a subscription to the *Journal*. Applications for membership should be sent to the Secretary, Edward N. Waters, Music Division, Library of Congress, Washington 25, D. C.

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Music: A Diplomatic Weapon

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Mr. Bolet puts his finger on a weak spot in this country's musical approach to other nations. His experience as producer of operettas and as concert pianist enables him to know whereof he speaks.

IT has always seemed strange to me that the United States, which is generally conceded to be one of the most musical nations on earth, has not yet taken full advantage of either her talent or her resources to compete with other countries who are instilling their culture and ideas in the rest of the world with that most admirable of all diplomatic weapons—music. The importance of cultural influence, especially insofar as music is concerned, lies chiefly in the fact that music is a universal language and carries a message which can never be identified as propaganda—a word that has fallen in ill-repute.

First of all, music appeals to everyone, and is listened to by everyone. There is never any chance of its being misinterpreted, and it falls in line with the function of diplomacy in that it is directed at the higher instincts of all classes. All countries that have tried to broadcast pure propaganda have realized its fallacy in the long run. The recent State Department inquiry of the Office of War Information programs is proof that propaganda sometimes backfires.

Of all the arts, music is the best suited to reach other countries quickly. Recently we tried the experiment of sending picture exhibitions abroad. This was not a success for two reasons. Modern contemporary painting cannot always be counted on to reach all classes of people in other nations, and transporting this particular form of national education is both expensive and difficult. Furthermore, its influ-

ence is limited as to locale. The initial cost of radio transmission of music takes care of the entire cost where music is concerned, and it is heard instantly in all parts of the world. It is not possible to ban it. A classic example of this was the use of the opening theme of Beethoven's Fifth Symphony during World War II. It would obviously have been impossible for the Germans to forbid anyone to listen to a Beethoven Symphony, and yet the famous three dots and a dash had a cumulative effect which was tremendously effective.

Americans are just beginning to realize the best way to handle this artistic and diplomatic weapon; up to now we have not utilized its greatest potentialities. People in other countries, on the contrary, have devoted as much time and expense to their cultural relations as they have to their public relations. They have become expert at combining the message they wish to get across to other countries with the picture of their own artistic life.

We find a good example of this in Canada. The Canadian Broadcasting Corporation has, for the past two or three years, directed musical programs at Latin America in furthering a good neighbor policy. I was amazed when I was invited to Montreal to appear on some fifteen of these programs. They were symphonic concerts of the highest quality, and because of my Latin birth I realized how much they would be appreciated in South and Central America. These programs were directed by men who knew the taste

of the people they were trying to reach, and who considered their likes and dislikes in a manner calculated to win the greatest possible number of listeners. That they did so has been proved by South American radio polls.

We have been guilty, if not of utter disregard for the audience we have tried to reach, at least of the grossest ignorance concerning their taste. For many years prior to World War II our own networks transmitted programs of so-called "good neighbor" music to South America. It was indeed an unfortunate experiment. In the first place the planners of the programs failed to recognize the fact that South America is second to the United States in musical appreciation only because its public is more limited, as a natural consequence of the population being much smaller. But as far as enthusiasm and knowledge of music go, they can boast of a great superiority. Where else can one artist give fifteen concerts in a city in one season, and have a large and loyal public? The list of artists who have been discovered in South America before appearing in North America is imposing, and includes such personalities as Caruso, Bori, Barrientos, Frieda Leider, Claudia Muzio, and Rosa Raisa, to mention only a few opera stars.

In the field of instrumentalists, Rubinstein, Iturbi, and Maryla Jonas were all "discovered" in the Argentine long before coming to the United States.

It would therefore seem to have been logical to show our good neigh-

bors the best that we had to offer of an artistic nature, paralleling our more solid attainments in the material field. But what did the radio send to them? Program after program of Americanized version of rumbas, tangos, sambas, and Mexican songs—all of them overworked to the extent that the South Americans turned off the programs as soon as they could reach their radios. In the cafes and night clubs of South America they could hear authentic South American music performed much better than over our networks. Their only possible conclusion was that we were rather backward in our interpretation of their music. Of our own contemporary composers they heard nothing unless it had what was called a "Latin twist."

We were just as remiss with the "live talent" which we sent to perform in their concert halls. Instead of sending some of our own great interpreters of American music, which would have been a novelty and revelation to them, we sent opera singers who were so ill-advised as to sing Italian operatic arias for them, thus inviting direct comparison with the greatest singers of the past. The impression received was that we did not have any great artists. It was only after the war, when we sent Todd Duncan and other artists who could be termed strictly American in their training but universal in their appeal, that the opinion was recognized as erroneous.

The emphasis was misplaced. In order to influence and impress, it is essential to hold a mirror up to our artistic stature, and not to give a poor reflection of a misconceived conception of the artistry of the nations on the receiving end.

The same was true in the occupied countries in Europe after the war. We were so proud of our accomplishments that we actually sent our artists to sing Italian operas for the Italians, and German arias for the Austrians at the Salzburg Festival. These countries, cut off from the outside world during the war, were eager and hungry to hear what had been going on in other countries, not how other countries interpreted their music.

This procedure was regrettable, and entirely unnecessary when one

(Continued on page 64)

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KERR

(Continued from page 7)

It is enjoyable only if one is not enslaved by it. Ask the slave; he knows this and will admit it if he is honest.

Conversely, it is the dull and difficult aspects of teaching that are usually emphasized. Difficult and tiring it is; dull it need not be if one is really teaching instead of grinding out lessons in a manner perhaps better suited to the training of poodle dogs or parrots. The compensations are great and in some respects to be found in no other form of musical endeavor: for instance, that curious feeling of warmth and well-being that comes over a teacher when a student plays a phrase with the kind of beauty which proves his growing understanding and independent thinking.

First of all, teaching is a highly creative activity. A real artist is essentially a creative person, but in his capacity as a performer his duty is to seek and attempt to express the meaning of another's work. This is absorbing, ever-challenging, and

even self-expressive, but the duty involves constant discipline and one may not "bust out all over" and abuse Beethoven for lack of sufficient outlet for one's own creative instinct. The majority of performers have little or no genuine talent for original composition and are generally too sophisticated to beam with pride and joy upon a weak or trivial brain-child. Teaching would, therefore, seem to offer the logical and natural opportunity for balance and, as a consequence, better health in their work as interpreters.

Professional Responsibility

The self-educational value of teaching cannot be overestimated. Everything one does not know is sure to come up at some time or other. This is a fine checkrein for the ego and stimulates that necessary effort toward continual growth. The performer who is only repeating (he thinks) past performances is already not what he used to be. More than likely he is well on his way to a bored, egocentric, and useless old age.

Then there is the question of an artist's responsibility to his profession. Today's artists needed—and were given—the benefit of the knowledge and experience of their most interesting and brilliant elders. Some of these older artists are still here and still teaching. But the ranks are thinning, and how many are willing or equipped to take their places? Too few. This problem is the responsibility of every artist worth his salt and cannot be dodged by saying, "Yes, of course, but I will teach when I am through with concertizing." To this line of reasoning I can only answer, "Heaven help your students!" Teaching requires too much agility and flexibility to be learned at seventy. And what about the time it takes to gain experience? With honesty and devotion it is not too difficult to avoid doing harm in the process. The time to begin is as soon as possible.

It would be neither fair nor accurate to suggest that only the artist (particularly the very young unknown artist) is at fault in the present situation. Music schools, colleges, and local communities all have a

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part to play if it is to improve. Excessive schedules, too little time and energy left for practice, too little interest shown by school and public once an artist becomes "local" (yes, think of it!)—all these factors frighten off and discourage even those who are not stubbornly averse to teaching. And something ought to be done about this!

HELM

(Continued from page 9)

during the nineteenth century. Such a sprinkling can give no idea of the creative production of this prolific composer, who left 472 instrumental works, 22 operas, 83 arias and cantatas, and 54 pieces of sacred music—a total of some 20,000 manuscript pages. Reading through the list of his instrumental works kindles the imagination and stimulates the desire to hear some of these curiously scored concertos. Here, for example, are nine concertos for two flutes, two oboes, two clarinets, bassoon, two horns, strings and cembalo; three concertos for violin, trumpet,

strings, and cembalo; seven concertos for oboe; 22 for flute; 123 for violin; 19 for cello; 20 for two violins; 1 for three violins; and 3 for four violins. One of the last-named has become famous as the source of Bach's concerto for four cembali.

To have written so much, Vivaldi was bound to have written extremely fast, a fact which is borne out in a letter written by De Brosse in 1739, stating:

Vivaldi has become one of my intimate friends, and thus tries to sell me his concertos at a very high price. He partly succeeds, and I obtain what I desire—that is to hear him play, and I often enjoy lovely musical recreations. He is a composer in the older style, who is capable of a prodigious musical fever. I have heard him boast of being able to compose a concerto, with all its parts, in the time it would take a copyist to write it out. To my great astonishment he is not as appreciated as he deserves to be in this country where everything is subject to fashion.

After the death of Vivaldi, in 1741, his works fell into the same quasi-oblivion as those of J. S. Bach. The rediscovery of Bach, however, took place a century earlier than that of Vivaldi. The lives of the two men present a striking contrast:

Bach, the quiet virtuoso of the organ, spent his life prosaically within the confines of a small part of Germany. Vivaldi, restless virtuoso of the violin, wandered over the face of Europe, returning always to his native Venice, as if drawn by a magnet.

The instigator of the Vivaldi edition, Antonio Fanna, is in his own right a man of varied talents and interests. Born into a family of industrialists, his principal occupation is that of a businessman; he is director of three industrial houses. From his early years, however, he was trained in music and has achieved professional status in this field, as both pianist and scholar. In addition to all this, he is a sportsman of recognized prowess, having won numerous cups and medals in track and being a champion skier. At the age of twenty-two (Fanna was born in 1926) he has behind him an enviable record of accomplishment and ahead of him a brilliant future.

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SCHUMAN

(Continued from page 15)

essary to present our views on the efficacy of conventional training in music theory.

It is our belief that the primary goal of education in music theory is to achieve a meaningful transfer of theoretical knowledge into practical performance. This premise granted, it must follow that conventional courses in music theory have been far from successful. If, for the moment, you will disregard the exceptional teacher and the exceptional student and consider only the manner in which the theory of music is normally taught and absorbed, you must, I think, come to the conclu-

sion that the completion of a series of abstract graded exercises has come to be substituted for the study of music itself. You will, perhaps, also agree that most of our professional musicians who have been trained in "systems" of harmony are rather ill-informed about the compositional techniques of the music they perform. It is obvious that there must be an understanding of the composer's art if music is to be performed in terms of the technical and esthetic demands of its style. Gifted performers often understand these matters in more or less intuitive fashion, if they have not learned from teachers or from their own study. But this cannot be said of the average professional musician.

In many schools at the present time, as in the past, students are trained in music theory, including diatonic and chromatic harmony, "species" counterpoint, keyboard harmony, dictation, and sight singing, and complete their formal music education with but a slight acquaintance with the literature of music. I am well aware that the better schools and college music

departments bring the literature of music to the attention of their students in special classes under the head of either appreciation or history. Unfortunately, there are very few examples of instruction that consistently interrelates composition and performance. Also, the exceptional teachers and administrators who do approach music in this manner have not made their views widely known. No effective antidote to routine theory instruction has been developed on a large scale. Moreover, textbook psychology has prevailed, and again (and always) excepting the gifted teachers and students, the results has been complete apathy, if not open resentment, on the part of the music student towards his theory courses. It is my conviction that this attitude on the part of the students has been and is for the most part an understandable one, however regrettable. Although much sincere effort has been devoted to theory, its essentially non-musical, grammar-like nature has, for the most part, resulted in wasteful unproductivity. A student with genuine interest in music will find the

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study of compositional techniques (theory) a useful as well as fascinating field of investigation if he is shown its meaning and practical application and given the opportunity of experiencing the direct rays of its sunlight.

Some rare teachers manage to give their students genuine insight into the relationship between the materials of music and performance, but this is far from the case with the average teacher and by no means true of many famous pedagogues. There is still in music education the worship of technique as a self-contained entity. There are in our schools today advanced students of, say, violin who are relatively unaware of the piano part in the sonata they are studying. The fact that these same students are often equipped to make an analysis of the harmonic progressions in the sonata does not insure that correspondences between performance and harmonic tensions, to isolate an obvious point of consideration, have been suggested to them. Also, some of these same students finish their formal training not only with a scant knowledge of

the literature of music in a general sense, but with little awareness of the scope of the literature for their own instrument or voice. Too frequently this training, or rather lack of it, can be cited in all the branches of the art, including that of composition, in which field "creative" work is reserved for the student after he has gone through from three to ten routine courses in scholastic theory. At the conclusion of this expenditure of time and effort, he is pronounced ready to do his own work.

Failure of Theory Teaching

For these reasons, among others, it is my opinion that instruction in conventional theory has failed to educate. What success it has had has been due to the fact that always there are to be found exceptional teachers and students whose innate creativeness and intellectual curiosity could not be bound by the shackles of stereotyped procedures.

A clear example of techniques becoming ends in themselves can be found in the exaggerated impor-

tance conventional theory education attaches to such a device as dictation. Is it not plain that the ability to record a melody or, in the case of advanced students, even a figured chorale from aural dictation is but a tool and in itself does not necessarily imply ability beyond the specific skill called into play? A world-famous conductor recently told me that he could not begin to pass the dictation requirement included in an examination for a coveted conducting prize. This is not to suggest that dictation cannot be of value, but it is to say that routine theory instruction has elevated all such tools and techniques until they have become so important that the musicality of the student is judged in this secondary and often extrinsic manner.

The first requisite for a musician in any branch of the art is that he be a virtuoso listener. It has been shown that a student who is adept at the writing of melodic dictation may be incapable of listening to a symphonic composition with an understanding of its design. In other words, an ability to hear the com-

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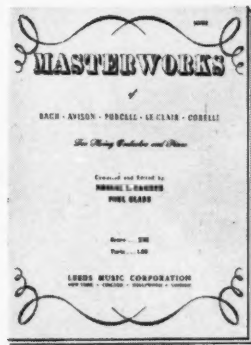
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ponent parts of the language of music (harmonic progressions, melodic intervals, rhythmic patterns, orchestral color, etc., etc.) does not *ipso facto* mean integrated understanding—an understanding that can only be achieved when the whole work is clearly viewed as the sum of these parts. It would seem that conventional theory education shows a consistent lack of concern with the entire work of art, and it is largely because of this that it has failed to develop intelligent listening.

A New Department

In an effort to replace conventional theory with more meaningful studies, the Juilliard School has discontinued its Theory Department and added to its curriculum a new department—Literature and Materials of Music. In order to introduce our students to the broad literature of music, to instruct them in its varied compositional techniques, and to help them understand the concept of performance that combines skills with a truly humanistic understanding of music, it was obviously

necessary to assemble an exceptional faculty group.¹ Therefore, during the past year, a number of composers were appointed to the Literature and Materials faculty because of their particular knowledge of and interest in the language of music. The few non-composers appointed were scholars whose careers have been identified with creative music.

We do not wish to imply that teaching literature and materials of music can only be undertaken by professional composers. For while it is true that the teachers equipped to give instruction in the literature

¹ William Bergsma, Judson Ehrbar, Irwin Freundlich, Vittorio Giannini, Roger Goeb, Richard Franko Goldman, Frederic Hart, Julius Herford, Robert Hufstader, Frederick Jacobi, Sergius Kagen, Norman Lloyd, Peter Menhin, Vincent Persichetti, Robert Tangeman, Bernard Wagenaar, Robert Ward. Mr. Goldman, who serves as Secretary for this Department, is keeping a running account of the development of the curriculum. It is envisioned that future reports on the materials and procedures employed will be issued. Mr. Lloyd worked closely with the writer in designing the curriculum and, as Director of Education for the Juilliard School, supervises the operation of the program.

and materials of music must have the knowledge of a composer, it does not necessarily follow that they themselves must be creative artists of impressive stature. The study of composition as a field of major interest is usually restricted to students with prospective careers as professional composers. While this important work must continue to be emphasized, it is short-sighted to limit intensive training in composition to this group. If this concept were applied to instrumental instruction, for example, it would be comparable to training only those young performers who hoped to have careers as soloists and excluding all others. As the field of music expands in the United States, a welcome decentralization will gradually take place. In order to give musicians the best equipment to meet the demands of this expansion, we must produce more performers who have a composer's knowledge of music. Only in this way will we be able to send into the field young musician-teachers who are ready to assume positions of leadership. As a first step in this direction we plan to appoint each



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year several Juilliard graduates as teaching fellows in the Literature and Materials of Music Department. The graduate students chosen will serve a period of apprenticeship with the composers and scholars of the department and have ample opportunity under the guidance of these men to acquire teaching experience.

When the new literature and materials curriculum was being planned, a number of conferences were held with members of the faculty and student body. It was clear, as a result of these meetings, that many students of music, as well as some of their teachers, were skeptical about the validity of any music study aside from actual performance. They realized that a broad music curriculum, like a balanced diet, was supposed to be good for them but their appreciation was obviously anemic. Both faculty and students cited the fact that their schedules were already crowded and any addition to the course of study would further encroach on the students' practice time. In order to meet the two problems of a more

realistic general curriculum and more time in which to absorb it, the school year was lengthened from thirty weeks to thirty-five and the normal undergraduate course of study from four years to five.

With the addition of five weeks to the school year, an experiment has been undertaken which the School is trying this year and next, and the continuance of which will depend on faculty and student opinion. At the moment, the Literature and Materials of Music classes are concentrated in the first twenty weeks of the school year. This arrangement enables the students to meet with their instructors during this period for four weekly sessions of an hour and a half each and it also makes possible a curriculum for the final fifteen weeks of the year with more time available for concentration on performance. Individual instruction in performance and composition is given during the first and last fifteen weeks of the year. This leaves a five-week period in the middle of the year, during which individual instruction in the various instruments, voice, conducting, or composition is

suspended, while the work in the Literature and Materials courses is brought to a point of focus and completion for the year. This five-week period also enables the faculty to carry on their own work as performers and gives the students the added benefit of receiving instruction over a longer period within a given school year. Furthermore, students have definite works assigned them for preparation during the five-week period in which instruction is suspended.

A Basic Minimum

The first two years of Literature and Materials of Music (hereinafter referred to as "L&M"—the inevitable and predictable student version) are regarded as years of general instruction. The students are mixed and one finds singers, trombonists, violinists, composition students, pianists, etc., in a single class. I should say that the primary goal of the first two years is to give the student an awareness of the dynamic nature of the materials of music. However, as a stated goal this general phrase is

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not sufficient delineation for a professional school. How are we to insure freedom of instruction for our individual teachers and at the same time know that every student who has taken an L&M course has mastered particular skills and information, in addition to having been exposed to the basic principles of the dynamic concept of musical composition? Rather than set up rigid *a priori* objectives for this work, the faculty group met in order to exchange ideas on techniques of in-

struction and materials. It was decided that the group would agree on the basic minimum which all students would be expected to know in these classes and that the faculty as a group would prepare an examination which would also serve as a thorough review of the year's work. In other words, the students would not only have mastered the minimum material agreed upon but would also have absorbed from the individual teacher those values that can only be conveyed by free crea-

tive teaching. In this manner it is possible to achieve definite professional results within the framework of an unencumbered, methods-free teaching relationship.

In determining basic material, it was agreed that during the first year there would be concentration on a general study of styles with emphasis on the melodic element in music without, however, losing sight of other factors: rhythm, harmony, and form, with assignments stressing listening, performance, and creative work. It was also determined by the group that the text used in all the L&M courses would be the music itself, but that the instructor would be free, of course, to use any other material for which he found need. It was further agreed that during the second year there would be a continuation of the study of styles with greater emphasis on individual idioms and a more detailed examination of the methods by which composers of various epochs have manipulated two or more melodic lines in terms of the ever-changing concepts of musical composition. In this second year the creative work would also continue as would the assignments in listening and performance. There was no attempt to reach a general agreement on how the students would be introduced to the great variety of music materials. One instructor planned to select subject matter based on programs given at the School; another on programs given by one of the leading orchestras; another on music the students were studying for performance; still another planned to trace music in reverse chronological order from 1948; another in conventional chronological order; and so on. This flexibility in the choice and presentation of materials is particularly necessary since the classes combine students of instruments and voice as well as composition and conducting. The courses provide highly practical experience in writing for ensembles, the students being able to hear their work in immediate performance within the classroom.

A leading psychologist recently remarked that the most authoritarian instruction he had ever had in his life was his instruction in music. The evidence at hand would lend credibility to the observations of this distinguished scholar. But it should

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not be assumed that the average conservatory music student is unhappy with an authoritarian approach to his education. Quite the contrary, for the most part he seeks a discipline imposed from above. This attitude which, unfortunately, is the result to some extent of his previous education as well as his training in music, makes it exceptionally difficult to help him understand that he must assume the responsibility for his own education. For only when the student understands this will it be possible for him to make genuine progress and develop within himself his own discipline.

This desire for unquestioned authority, a counterpart of mental laziness, has implications that go far beyond the immediate subject at hand, a fact that was rather pointedly illustrated in one class which I visited during the early weeks of the course. The instructor was giving what to me was a brilliant analysis of a two-part invention of Bach, during which the subject of implied harmonic texture was broached. At one point, a student suggested the harmony that he felt was heard. The instructor held that this view was valid and gave reasons why. Another student gave another solution, and, to the surprise of the class, the instructor said that he could understand that also and gave reasons why it could be valid. The class seemed somewhat disturbed to hear the instructor state that there could be two answers. He pointed out patiently that Bach had not actually given the harmony and that only if he had could we know with certainty what it was. Both points were valid since the discussion was a theoretical one concerning not what existed but what was implied. Just as the class seemed to understand this and to be reasonably satisfied to have the voice of authority point out two avenues of thought, rather than dogmatic solutions, one member of the class asked: "Do you mind telling me how this will help me play my horn?" The students of the class were convinced only when the teacher demonstrated a few of the many ways by which finer musical performance could result from greater understanding. It is encouraging to note that the L&M classes have already succeeded in diminishing the pedestrian thinking illus-

trated by this incident. In a world so desperately in need of expanding mental horizons, the way to begin with musicians is to make sure that in music, at least, their horizons go further than the ends of their horns.

Our main goal during the first two years is, as I have said, to give the student a true understanding of the historical sweep of the literature of music. A more specific indication of this goal is given by the kind of examination our students are able to pass at the end of two years of

general instruction. They are asked to write, for example, a modal melody with or without bar lines to a given Latin or English text which they have never seen before. They are asked to write a canonic piece in which they are given a choice of several instrumental and vocal combinations. In harmonizing a given chorale melody, it is requested that unity of harmonic style be preserved. This is worth commenting upon, for in itself it stresses an important point of view in our instruc-

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tion. The students will have been introduced to a variety of harmonic styles represented by composers as disparate in vocabulary as Lassus, Schoenberg, Copland, Mozart, Scriabin, Machaut, Bach, etc., etc.² We do not wish to dictate the choice of texture but require consistency within the texture chosen. Another reason for lack of insistence on, say, chorale harmonization in the style of Bach is the desire to encourage original work on the part of the students. The students are asked to

complete, in a stylistically consistent manner, two of four given melodies (Couperin, Bartók, Weber, and Lassus were the composers selected this year). They are asked to add a contrapuntal part above or below a given melody (a melody from Hindemith's Sonata for Viola d'Amore was chosen this year). This forms the first three-hour portion of the written examination.

The second portion, also for three hours, is concerned with listening. In the L&M 2 examination just

given, three works were chosen for aural analysis: the slow movement of Bach's D-minor Concerto for Two Violins, the third movement of Walter Piston's First String Quartet, and an excerpt from a Mass of Taverner. At the completion of the third playing of each of the selections listed, the students were asked to demonstrate their understanding of the work in terms of the following points: (a) type of counterpoint—voices equal, one predominant, imitation, etc.; (b) does the counterpoint seem to stem from definite harmonic progressions; (c) type of melodic writing, i.e., scalewise, chordal, mixed; (d) primarily diatonic or chromatic; (e) form; (f) period and composer; state reasons; (g) if for instruments, name the instruments; if for voices, number of parts; (h) write any important thematic material (rhythm, melodic pattern); (i) list any compositional devices that occur in the piece, i.e., sequence, inversion, *ostinato*, augmentation, etc., and give approximate place; (j) any other technical features pertinent to this piece. The last question on this particular examination, and one I find particularly interesting, concerns the playing of a short piece but once with the request that the student "jot down everything you hear as the music unfolds. Assemble your notes into a readable paragraph." The two pieces chosen for this question were the first movement of Mozart's Quartet in D (K. 575) and Schubert's song *Gute Nacht*.

The outcome of this examination has been highly gratifying. Many students answered the questions brilliantly, while only a few papers were not satisfactory. When one compares this equipment of students who have had two years of L&M with the learning of students who have taken Harmony 1 and 2 in the average conventional theory course, it can be seen at a glance why the students at Juilliard have overwhelmingly endorsed the basis of this approach to music. The evidence of this endorsement has been obtained from a comprehensive sur-

² For the purpose of this course, the term "harmony" is used to describe vertical phenomena in general and is, therefore, applied to medieval and Renaissance music as well as to that of the most advanced moderns.

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vey in questionnaire form which was made at the conclusion of the L&M courses and answered by each student anonymously. Somewhat better than 80% of the students expressed enthusiastic belief in the new curriculum, while the reports of less than 20% were on the negative side. It is refreshing to any who have encountered the usual apathy towards work in theory to find the students so keenly interested that many of them have requested an extension of the time allotted to these courses. This reaction is again proof that serious students respond to stimulating instruction that gives them something real, regardless of the amount of hard work asked of them.

Specialization Classes

There will be no attempt in this article to describe in detail the work now being developed for the advanced years of L&M. Actually, little will be known of the specific work of these years until students who have had L&M 1 and 2 have advanced into the upper grades. Suffice it to say that in L&M 3 and 4 the students are concentrated in classes of specialization. Violinists are together, pianists are together, voice students are together, etc. The emphasis during these two years is centered in study of the literature for the performance medium under consideration. The goal of these classes is to insure a high degree of musicianship on the part of the performer so that a piece of music is understandable to the eye as well as to the ear. We expect that the student who has completed four years in these courses will have an excellent background in the literature and materials of music and will attain the highest level of musicianship of which he is then capable, the focal point always being the practical application of theory to performance.

In the fifth and final year, L&M is given by a historian whose particular job it is to synthesize the work of the first four years through a course of study that correlates the development of the art of music with general history, emphasizing parallel developments in the other arts. As a matter of fact, the concentrated study during the lower years of L&M has already given the stu-

dent through music itself a considerable understanding of its history. His background, then, for a formal history course is a rich one which should insure more meaningful results than could possibly be obtained through the usual procedure of giving a general history course as an introduction to music.

Although we are here primarily concerned with a description of the work offered in the L&M curriculum, a word should be added about the other principal divisions of the

Juilliard School. In the first of these divisions, that of instrument, voice, conducting, and composition, the student receives individual instruction. The goal of this instruction is, obviously, to bring the student as rapidly as possible to a high level of musicianly performance. Participation in chamber and orchestral music (the third division) is emphasized throughout the School career. The various chamber music groups coach with the Chamber Music faculty, which includes the Juilliard



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String Quartet, and the advanced classes are actually preparatory to public performance in concert or over the radio. In discussing orchestral music it should be mentioned that the several symphony orchestras maintained by the School perform new music in addition to "standard" works. Furthermore, throughout the School contemporary music is considered part of a normal repertory and is not looked upon as a celebrated cause. The result is that public programs and

radio broadcasts which take place at the School on an average of once a week throughout the entire academic year invariably include new music as well as a wide representation of the literature of the past.

The fourth division includes choral and operatic music. Work in the former represents a departure for the School which must be considered in the light of the L&M curriculum. While it is unquestionable that the ability to read music at sight is not only a necessary profes-

sional tool for singers but a great aid to any musician, it has seemed to us wasteful to teach this skill through exercise books alone when the same thing could be accomplished more imaginatively through the use of the rich choral literature of the world. In order to do this, the School is divided into a series of graded choral groups. Members of the School's performing choruses are chosen from these groups on the basis of competitive auditions. The Juilliard School has had, since its inception, a distinguished record of operatic productions. The Opera Theatre unit exists to give singers an opportunity for practical experience in this field, not only through fully mounted productions but through more frequent studio productions as well. For students of voice who are not necessarily equipped for opera, there are special opportunities for advanced work in small madrigal groups and choral ensembles.

The fifth division is that of general academic studies, which includes a program for training teachers. The purpose of this division is to enable the music student to advance his general education while concentrating on his professional field. It should be pointed out that Juilliard, as a professional music school, does not desire to develop a liberal arts curriculum. The academic division of the School, however, endeavors to offer work commensurate with that of the best liberal arts colleges, the difference being not in the quality of the work but in the scope of the offerings. The courses given at the School in literature, languages, science, social studies (including history and psychology), etc., are designed, then, not only to satisfy the requirements of the University of the State of New York for schools granting degrees, but also to give the young musician an awareness of other areas of learning and some insight into the great issues of the past and present.

The teacher-training program, which is part of this division, is very simple in concept: to encourage those musicians with the particular attributes required of successful teachers to enter this profession. But the attitude of the School towards prospective teachers is that their mu-

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sicianship must be on the same level as that of the other students of the School. If we are to raise the standards of music teaching, our professional schools must no longer steer the least talented students into teaching. Music teaching must be considered a vocational aspect of professional music, just as playing in an orchestra is one, appearing on the concert stage is another, and composing or conducting are still others. There is no reason to expect every professional musician to be a teacher but there is every reason to insist that every music teacher be a musician of professional caliber.

During the immediate years ahead at Juilliard we expect to learn much about teaching literature and materials of music in the manner suggested above. We do not believe that there are short cuts to musical riches. We have no wish to suggest that this is the way that other schools should teach music, but we have no doubt that as teachers and musicians go into the field after completing this course of study they will influence other individuals and institutions in this direction. We note with pleasure that other schools and individuals are showing an interest in revising their music programs and that Juilliard is not alone in understanding the need for change. In fact, the only thing that seems to us to be new about our particular approach is its application in a formalized manner to a large professional school. If what we are doing seems too "progressive" to some educators, I think the reason is not so much that it is daring but that education in the theory of music has for a long time been in need of thorough rejuvenation. And, finally, the point of view to which we hold is not a system, but a way of musical life; and this way of life seems to us so basically healthy that we are convinced it has within itself the seeds of its own growth.

We want our education at Juilliard to be practical and realistic. This means that we hope all the students who graduate from our School will be expert performers, as well as enlightened musicians. We are confident that in the future, as in the past, some of them will be sufficiently outstanding to have brilliant careers as virtuosos in concert, opera, composition, and conducting.

However, our education must make it clear that exciting and worthy as is the goal to play at Carnegie Hall, Carnegie Hall is not music, and Carnegie Hall is not America. Furthermore, we know statistically that a successful career as a soloist is possible for a few exceptions only. We trust that all our students will come to understand that being a musician means learning to serve music at that level which ability and circum-

stance dictate, and that, whatever the level, it is a privilege.

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NELLI

(Continued from page 25)

always terrified. I can't imagine a more awful, ghastly feeling than the weight of armor and the sudden lack of oxygen. Theatrically speaking, if *Salome* is done realistically, the prima donna has a very rough time of it.

Tosca's form of suicide has proved very popular through twenty centuries. People seem to love to jump into rivers and lakes for some

reason or other. Right in New York City, not a day goes by that we don't read of someone plunging into the Hudson or East River. Well, Tosca does it very grandly. She is a creature of impulse, and through her passionate nature makes a terrible mess of her life. She kills the villain and sees her lover killed. All this clouds her mind. The historical Tiber River is flowing underneath the walls of Castel Sant'Angelo and it proves most tempting. Very few stages are equipped with sufficient

sandbags to make the jump free from accident. Time and time again I have jumped and hurt my legs.

All of Victor Hugo's ladies die most violently. *La Gioconda* is no exception to this rule. Not only does she plunge a knife in her heart after four murderously long acts, but she sticks flowers in her hair and her bosom to make herself more beguiling. Her psychology escapes me, and I am always grateful when the end comes so that I can die and stop being such a foolish woman. She has many good qualities, of course, mainly that of self-sacrifice, but she exhausts me with her hurt pride and unhappy loves. Whenever anyone asks me for the story of *La Gioconda*, I throw my arms up in despair.

Norma is burned at the stake. It is more or less a voluntary act on her part so she must be very stoic and heroic about the whole thing. Being a high priestess and a woman of overwhelming pride, she decides, upon learning that the officer who is the father of her two children no longer loves her, that only death can wipe away her shame. I really do not think that the fourth act of *Norma* is equalled in all operatic literature. It has a restrained tragic quality that is almost unbearably beautiful. When the fire is set to the logs and I walk to my burning death, I know just what Joan of Arc and Savonarola went through. I am always so grateful when the curtain comes down and saves me.

Wally is a wonderful opera that is never given in this country. In Europe it is extremely popular. The score is by Catalani, and the story deals with a group of villagers who live under the highest summits of the Alps. There are innumerable love complications which result in the heroine's going off onto a glacier to pour out her heart. Well, an avalanche starts rolling just when she is singing a lovely aria and that is the end of her and the opera. Scenically, it's quite sensational. You hear the thunder of the snow and the rocks breaking down the mountain, and then suddenly the mess is right there on the stage. It's a quick death, just about the quickest I have ever experienced. One gasp and it's all over.

Eurydice, of course, is already dead when Gluck's *Orfeo* begins.

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Poison, of course, is a nice way to die. It's sort of a slow, languorous process, with plenty of time for the music to suggest the ebbing away and for the soprano to lie down in a comfortable attitude, generally on the floor. My favorite death by poison is Leonora's in Verdi's *Il Trovatore*. First of all, she gets all the sympathy of the audience, for she is the first character to die. Manrico is burned alive at the very end and Azucena drops dead of a stroke. Leonora, instead, has a lovely, long, lingering death after she has opened her ring and drunk the lethal liquid. As she awaits her doom, her thoughts are for the living, and in the stunning "Ah fuggi, fuggi, tu sei perfuto," I always begin to weep at my own sad fate.

My great regret has always been that I cannot sing *Lucia*, but I am not a coloratura. Lucia has the greatest death scene in opera. She goes mad and for twenty minutes, wanders around the stage in a stunning dressing gown, tearing her hair out and singing divine melodies.

But I suppose I should be satisfied with a dozen deaths. That's enough for any lifetime!

KAUFMAN

(Continued from page 8)

great artist and placed her music in a class by itself. She has been able to perform them with a philharmonic orchestra or in a night club. Enrico Caruso, also, had a distinctive way of singing Italian folksongs. He sang *O Sole Mio* with such overwhelming emotion springing

from strong nostalgic ties with his homeland that the song was lifted out of the ordinary into its own unique realm. However, if Miss Houston had sung Schubert lieder in the same fashion, the result would have been outrageous; or had Caruso sung *Carmen's* Don José with the same approach, it would have falsified the composer's intention.

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FRISCH

(Continued from page 19)

of teaching. Many parents do not understand the educational principles back of new procedures. They were taught in another day, in another style, and they are troubled by new ways of teaching. Johnny is working problems in subtraction but to his parents' confusion he seems to be adding. Penny doesn't know any of her letters. How in the world can she learn to read without knowing her letters?

So before the parent and the pupil become confused about the piano classes, Sharon will explain the methods of teaching. A simple explanation about changes in methods and the philosophy underlying this new program will do much to foster the support of the parents and create interest.

When this is done in an open meeting or conference at which questions may be asked, there is less chance for misunderstanding later. Besides there is nothing so clarifying as a discussion and a defense of an idea. If this were done more frequently, there would be less confusion, greater efficiency, more good will, and greater contentment in school and at home.

Enrollment Blanks

Enrollment blanks may be passed out at the P. T. A. meeting and later a mimeographed sheet should be sent home with every child in the grades who is to receive instruction.

These enrollment blanks must carry all the information a parent could wish to have about the classes. If the information is simply stated, with special points highlighted, long strides will have been made toward establishing an interest. On this page and page 52 are several forms which have been found effective in the development of piano class programs in schools.

Classes are offered in many sections of the country from first grade on through elementary school. Some cities have classes in elementary, junior high school, and secondary school.

In a town where piano classes are a new venture much groundwork must be laid by the teacher. Take

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2. Class instruction develops self-confidence and promotes naturalness.
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2. To develop keen enjoyment in piano playing.

Pupils are reclassified frequently so that they may progress at their individual rate of learning.

PIANO CLASSES IN YOUR SCHOOL

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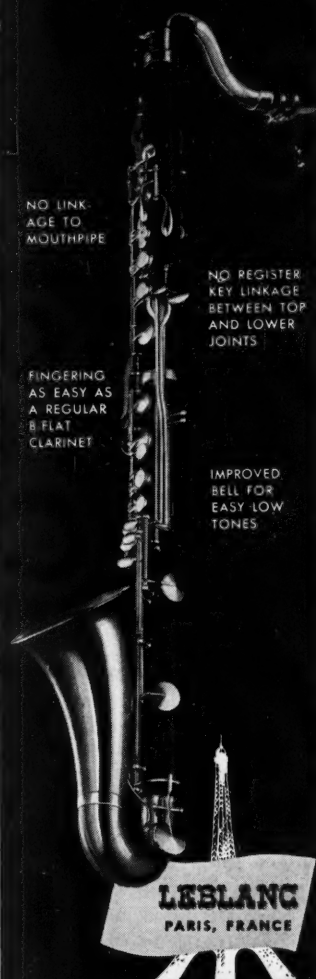
Progressive education indicates that girls and boys should have their musical activity in classes and that they should begin it at least as early as their first school years; that is, in kindergarten and primary grades.

LEARNING TO PLAY THE PIANO IN SMALL CLASS GROUPS IS AN IMPORTANT FIRST STEP IN MUSICAL EDUCATION BECAUSE:

1. The piano is the most familiar of all instruments—the one most frequently found in homes, and often the most appealing to the young child.
2. Piano playing, taught and learned in the modern way, is fun and a natural form of play-life for groups of children.
3. Piano experience gives the essential musical background for later activity in band and orchestra.
4. The piano is a good medium for home entertainment.
5. The piano is the only instrument on which we can learn the melodic, rhythmic, and harmonic background which is so necessary for a basic appreciation of music.

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the case of Susan Davis. Mr. Haxton, Susan's superintendent, has heard of piano classes and has talked about them to his wife. She had been a piano teacher and could not understand how piano could possibly be taught in classes. When Susan approached Mr. Haxton about starting the classes, he told her that it was not a wise plan. He did not want to antagonize the private teachers in town and furthermore, he was not sure that piano could be taught in classes.

Susan pleaded for the opportunity to talk to Mrs. Haxton and the private piano teachers. Mrs. Haxton admitted that she was curious about piano classes and would be glad to have Susan demonstrate what she could do. Together they planned a tea and invited the private teachers. Susan asked two children to come with her. She taught them some little melodies and how to transpose them within twenty minutes. Most of the teachers were amazed at the ease and speed with which the children learned, but some were still skeptical about Susan's contention that the classes would benefit the private teacher.

Selling the Idea

Susan had a really big job of selling to do. She was clever in her decision to use a demonstration to put over the idea to the parents of the community. She obtained permission to use six or eight children from the school who had had no experience with the keyboard. Plans were made to put on the demonstration at an evening P. T. A. program and to invite everyone to come. Members of the board of education, private piano teachers, principals of schools, and Mrs. Haxton were sent special invitations.

Susan very carefully planned her demonstration so that it would be short and interesting, yet show the possibilities of a happy learning experience in music fundamentals.

A lively discussion period followed the demonstration, and Susan was quick and concise with her answers. There were questions of financing the project. Susan told her listeners that the lessons could be provided by the board of education with a small additional fee for music or paid for by pupils at the rate of

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twenty-five cents to fifty cents per lesson. When would the classes meet? It depended upon whether they were to be curricular or extracurricular classes. How many children would be in a class? Probably six or eight or ten, depending upon the equipment available. If there were enough pianos for every child in the class, more children could be accommodated. One or two pianos would limit the size of the class.

Susan told the parents that if they wanted the classes, she would be happy to teach them, but first it was necessary to have the approval of Mr. Haxton and the members of the board of education. Details of the project would have to wait. Needless to say, the pressure of the parents' eagerness for this opportunity for their children helped to secure approval of the project.

Every educator who has been carefully informed concerning the edu-

cational and psychological principles underlying the class piano activities has heartily endorsed the work for the public schools. When the classes are not found in the schools it means that the school authorities have not been made aware of the true possibilities. This is often the fault of the music supervisor, who many times knows nothing of the piano class activity.

Organization of piano classes in the schools involves a pertinent public relations program. It is necessary that classroom teachers, other music teachers in school and out, and school administrators as well as parents and children be enthusiastic about the project if it is to succeed. The piano teacher must be interested in other school activities and be eager to show where class piano fits into the educational program as a happy learning experience for children.

HOPE-WALLACE

(Continued from page 27)

This is indeed wonderful music, both in its own right and as the musical basis for an illustration of the Bible story of Job, which Miss De Valois was able to tell in terms of pictures drawn by the visionary poet, William Blake. This work, too, reminded British audiences that although ballet is in many ways rooted in the musical idioms and conventions of the late eighteenth and the nineteenth centuries, it is possible still to write music in an entirely modern and personal idiom which is yet capable of being "visualized" in terms of the dance. Few British ballets—indeed few ballets of any sort—have had a greater depth and power than this. But one could have wished Vaughan Williams had given us another such.

I do not want the reader to think there is a lack of creative effort, but three names best illustrate the composer's role in British ballet—Constant Lambert (the conductor and composer), Lord Berners, and Arthur Bliss. While many composers seem to have written ballet music only by chance, these three have returned again and again to this form of expression, and all show increasing mastery of this specialized art. Constant Lambert, perhaps the finest conductor of ballet we have and a man long connected with the theater (he married a ballet dancer), understands perfectly what is required. He has arranged the works of many composers—Purcell, for instance—into ballet suites and he has to his credit at least three ballets which seem likely to endure. One of them, *Horoscope*, is ballet music of the most significant kind. The subject is astronomical: that is to say, the dancers represent the stars moving about in space; and the celestial calm as well as the energy and speed and power and mystery of the great interstellar spaces are, in this writer's opinion, wonderfully reflected in the music. Evidently they appealed also to Frederick Ashton, whose choreography makes a brilliant partner to this music. Constant Lambert, one feels, is capable of many more and greater ballets.

Lord Berners is a witty composer. He too has been connected with bal-

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Organization of classes for this season is well under way and we are anxious that all who wish to enroll will do so at once.

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let since the days of Diaghilev. Among his best works three stand out for their lightness and gaiety. *The Triumph of Neptune* has to do with the stock figures of the nineteenth century toy theaters. *The Wedding Bouquet* includes some sung words and is very amusing and frivolous in a way suggestive of Paris, being a comic story of a wedding party in the days before World War I. Recently he has returned with a delightful romp, *Les Sirens*, which takes place in a fashionable seashore resort of the same period. (Again the choreographer is Frederick Ashton.) Here is music which may not be of the very first rank, but it is adaptable, urbane, full of witty allusions, and also excellent for dancing.

As for Arthur Bliss, here is a top-flight composer—a fine technician who is far from being academic, and from whose pen pours a wonderful flow of original ideas. What is so gratifying is that although he has written a great deal of concert music and, on the other hand, music for films, he seems deeply interested in creating new ballet music. Three of his ballets command the highest respect. *Checkmate* (with choreography by De Valois) is a symbolic game of chess, with a highly dramatic story and highly dramatic music. I personally do not feel that this is Bliss's most successful solution of the problem of writing ballet music, but the work as a whole makes a deep impression. So too does *A Miracle in the Gorbals* (the Gorbals are the slums of the city of Glasgow, Scotland). This is a story, with striking choreography by Robert Helpmann, of a miraculous visitation in the sordid streets of a great city. The score evokes the squalor and the excitements of town life. An interesting feature of it is the use it makes of Scottish folk music and the Scottish national dance, the reel. Bliss seldom uses folk idioms. More recently he has given us yet another full-scale dance drama, *Adam Zero*, a symbolic account of the life of mankind in terms of the stage, showing man as a puppet at the mercy of a celestial stage manager. This too is very impressive music. It is a pity that we do not have more composers like Arthur Bliss. But his example will still bear fruit.

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BENWARD

(Continued from page 13)

printed page in your mind, you need but consult your photograph to find out exactly where you are. You may have analyzed your composition well, you may know every harmonic change that takes place, but unless you can consult the printed copy in your mind you may find yourself making a two-minute composition out of a twenty-minute one or vice versa. The photographic memory is not God-given to anyone. Some seem to have developed it to a greater degree than others, but this is only because they have discovered its possibilities and have taken advantage of them. Others who profess not to have a visual retaining process are kidding themselves—they have just not been disciplined to employ it. I strongly contend that anyone who has a desire to fortify and improve his command of the general memorization process can do so by consciously following the mind's impression of the printed page. The images become more sharp and clear with practice, and I have known musicians who have developed this procedure to such an extent that they were able to reproduce compositions which their fingers had long since forgotten.

The third method of memorization involves the conscious thought processes combined with a careful harmonic and formal analysis of the music. This procedure may prove to be too much work for the careless or lazy student, but pays rich dividends to those who are industrious enough to utilize it. Under the direction of the teacher, the student carefully analyzes the composition, its phrase, period, and sectional structure plus the general harmonic implications. This groundwork must take place early in the study of the composition, and aids materially in a mature understanding of the piece to be performed. In those compositions which are extremely fast in tempo the thought processes will be unable to maintain the pace set by the fingers. Therefore, in adapting this type of memorization to the final artistic performance, certain allowances will have to be made depending upon the speed of the composition and the speed of the performer's mental processes. As an example

let us take the case of the Chopin Etude, Opus 25, No. 2. In the very early stages of study the student should make a careful analysis of the phrases and harmonies of this composition. At a reduced speed he should have a clear analytical idea of the entire composition and should practice carefully, and at all times think in terms of phrases and harmonies. In the final performance at a speed of 120, however, he will have to reduce his mental output to include perhaps only the beginnings of phrases and the cadences. If errors occur, he will know exactly where he is in the work and will have a convenient spot to fall back on. Of course this is assuming that the worst happens. As the performer becomes more accustomed to public performance and more adept in handling the memorizing methods, he will reduce and finally eliminate the cause of breakdowns, thus freeing his mind for interpretive problems. No student should be allowed to rely on superficial, touch-and-go memory work, but should be carefully schooled in the mental planning of each composition.

Solutions to Problems

Having discussed thoroughly the initial procedure to be worked out for memorizing a composition, I shall take up the problem of the successful performance of that work in public recital, point out the drawbacks to each type of memory, and, most important of all, offer some solutions to the problems.

As mentioned earlier, the finger-sound memory is the least reliable memory of all. One or two wrong notes can bring to a halt the chain of muscular movements that the hand has become so accustomed to and interrupt the normal succession of sounds so that the performer without other memory aids is forced to break down. Even if breakdowns do not occur, the recitalist who depends entirely on the finger-sound memory is usually so nervous and apprehensive about the possibilities of such an occurrence that he is not likely to interpret the composition well. On the other hand, the person who relies too greatly on a good photographic memory may find that his muscular coordination in the hand is too poorly developed to al-

low him the facility to give a good public performance. His renditions may sound halting, unconvincing, and mechanical owing to a lack of finger familiarity with the work he is performing.

The method of memory usually associated with concentration and analysis pays off extremely well in first getting a composition committed, but in actual performance it often proves too cumbersome to use, especially in lightning fast compositions. How often have you heard a recitalist thrash the keys helplessly trying to direct his fingers to their proper places on the keyboard? It should be clearly understood that the thought or concentration process is a process of anticipation. In other words, the performer must of necessity be well ahead of the actual sounds emanating from the instrument, he must be a measure or even several measures ahead in his mind, preparing the road ahead. If he is skilled in the use of this type of memory he will not be upset by the peculiar phenomenon taking place—that of thinking one set of progressions while actually hearing and performing another set. The resulting confusion of this procedure frequently discourages students from concentration on their playing and forces them back into the treacherous method of relying entirely on the finger-sound system of memorization.

Those teachers who have a clear picture of the entire process will be able to help their students in their quest for a reasonable and workable system of memorization. It is of course a recognized fact that each one of the memorization processes described is closely associated with the others; therefore, it would be unusual to find a student who was completely devoid of one type.

To instruct students in the art of memorization, one of course demands that they utilize each of the types mentioned. You might logically ask how one can be sure that any particular student is applying thoroughly the different processes dictated. By the use of some simple tests a teacher can determine rather accurately whether students are getting the most out of their memory instruction. When a student first brings in a work which he claims to have memorized he should be al-

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lowed to play the work through without comment from the teacher. Ninety-nine per cent of the time there will be breakdowns in this first attempt. Then an explanation should be made by the teacher that the mistakes are due to a lack of finger-sound memory—in other words the student has not yet built up sufficient muscular coordination in his fingers and is not familiar enough with the correct successions of sounds to allow him a breakdown-free rendition of the work. After a few lessons on the same work the teacher should begin to stop the performer at certain places in his piece and ask him to point out on the printed page exactly where he stopped. If he is accurate in this detail, it can be assumed that his visual image of the work is clear in his mind. The test of concentration and analysis comes when the student is asked to play the first phrase of the work and then stop. If he can do this then he is asked to start at the beginning of the second phrase and play only that phrase. More likely than not the student will be unable to do this the first time, but when he finds out that the instructor will not relent and allow him to perform in public without a good phrase-by-phrase knowledge of the work, he will begin to see the wisdoms of the teacher's actions. As a final test the performer should be asked to play his composition over, sounding only the notes of the right hand (simulating the notes of the left hand on top of the keys without sound), then to reverse this procedure, playing only the notes of the left hand while filling in the right-hand passages on top of the keys.

If the student passes all the tests previously described one can rest assured that nothing really unfortunate is likely to happen in public recital. Many students possess every necessity for dependable, lasting memory, but are hampered by an unclear or faulty system for approaching the problem. This is where the teacher who has come to grips with the problems himself can provide the solution to the student's queries. Some students will be disappointed that there is no short cut, but the sooner they learn this, the sooner they can get down to an efficient and intelligent method of memorization. The quality of pub-

lic performance is always commensurate with the amount of intelligent and thoughtful practice put in.

DUNHAM

(Continued from page 21)

throughout! It is unanimously agreed that something ought to be done about this four-year expectancy of the student for the inevitable degree. In the old-time conservatories a student was not considered as a possible candidate (a junior) for a diploma until certain standards were reached. It would seem that in the performing area of the Bachelor of Music curriculum some such minimums ought to be set up. By such methods the degree would not be based on what John Erskine used to call "kilowatt hours," but upon actual accomplishment in the major Applied Music subject.

To return to the contention that our current graduates are as well prepared as in the "good old days," this is a matter of individual perspective. Some of us find that standards have been lamentably lowered; others argue that they have been raised. The chief source of contention is frequently the matter of technic versus musicianship. Just how highly developed should a technic become for real artistry? Every one of us has his own standard. It is easy, however, to discount technic by emphasis on that vague though vital element of musicianship. Some of our best known musical leaders insist that technical advancement beyond a certain point is a sheer waste of time. Just what that point is may be only a matter of conjecture. Judging from the many candidates for teaching positions that I have come in contact with, this minimum is not very high. Is it enough to be able to play a Chopin Scherzo, for instance, at a moderately fast tempo without striking too many wrong notes while giving evidence of some adherence to the composer's printed directions? Or should such a piece of music be played at a pace which was definitely intended, with brilliance, color, and style? The first manner might conceivably satisfy some even in the profession, but the rest of us can find little to commend in a pianist

to whom the following limerick unquestionably applies:

There was a young lady from Rio
Who tried to play Hummel's Grand Trio,
But her fingers were scanty
And she played it Andante
Instead of Allegro con brio.

Pianists with clumsy fingers are altogether too numerous. Violinists, organists, and singers with pathetically slight technical command of their resources abound the country over, despite their imposing sheepskins from this or that college.

Suggested Improvements

Music schools and music teachers today need most of all an honest appraisal of what they are actually doing. Among concrete improvements that might be made are the following: expand, as Yale has done, the four-year course to five, with *real* entrance requirements; make the standards in Applied Music sufficiently high to insure the preparation of adequate performers or else specify on the diploma that the degree is in the *teaching* of this subject; refuse to grant degrees in this area on the basis of credit hours alone, thus making some guarantee of the complete artistry of the graduate. To appraise the efficacy of teaching for performance now as compared to that of forty years ago is risky because such appraisal is based upon memory and perspective. Men whose ideals and integrity may well be trusted agree that we must re-examine our objectives on a purely musical basis and add the cultural values that are properly urged as extra demands *without* the reduction that exists in such abundance. One musician suggests that the first step should be the elimination of schools of music that are inadequate. An indication of the wide divergence in quality of training centers throughout the country may be revealed in the recent advice by the NASM that acceptance of credits by transfer even among member schools may be denied or reduced in particular instances.

One of the eminent figures in music education maintains that the degree following an individual's name should be accompanied by the name of the institution that granted the degree. This practice would certainly be revealing.

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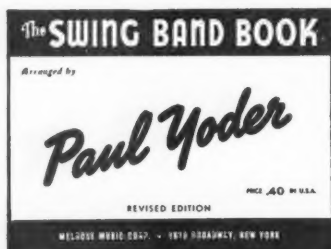
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No, we are not producing young artists of distinction in anything like sufficient numbers. Pianists, to reiterate, who can give a first-class performance are becoming scarcer each decade. Look at "The Pianist's Page" (Dr. Guy Maier) in the June, 1948 *Etude* for an excellent presentation of the situation. One sentence is of particular interest. "It might be a good idea for a few other artists [besides Horowitz] to coach some of our hungry young people a few months of the year, for then we would rejoice in a much larger crop of serious young artists. . . . Heaven knows we need them."

Josef Lhevinne, commenting on the rising generation of pianists, admitted that while there were several *good* players he knew among the young artists and students, the only player that seemed to him to possess superlative promise was William Kapell. He agreed that there seemed to be fewer each year with the superior talent and other qualifications needed to become a successful concert pianist.

What has been said about pianists applies quite as well to singers and to other instrumentalists. If you have ever tried to find a voice teacher who could prove by his own singing some comprehension of the art of *bel canto*, you will understand how rare these persons are. As a real experience in musical variables, I recommend selecting a voice teacher for a college faculty in a series of auditions. Here you will discover almost as many kinds of singing as there are candidates. There are the throaty boys, the crooners, the roarers, the faulty intonation exponents of the wide *vibrato*, the whisky tenors, and so on. For amusement try them on a little simple sightsinging. You are likely to get a real surprise.

Among instrumentalists, violinists and cellists are particularly scarce. Players of wind instruments are rather plentiful because of the glorification of the band in public education. Their students are, on the other hand, restricted in future performing mediums since the professional band is virtually nonexistent and the larger sections of orchestra are string. Directing public school bands all one's life is a rather dismal prospect for the ambitious musician with artistic sensibilities.

Now let us take a look at Music

Education and its accomplishments. In the days when teacher-training institutions were frankly called normal schools, some consideration was given to the subject of music. True, it was generally presented with scant diversity. The girls (and the few boys) who had some musical inclinations quickly sought and obtained positions as supervisors of music in public school systems. There they attempted to disseminate musical instruction of a sort. A synthetic method of sightsinging by syllables (tonic sol-fa) constituted the main feature of their work. By this system they succeeded admirably in killing all real love of music as a joyous, living experience.

This manner of giving music to the masses was implemented by the rise of school bands, choirs, and orchestras (in order of presumed importance). It became necessary to train men and women to handle this amazing expansion of the musical activities in public education.

Normal schools had now become teachers colleges and gave bachelor's, even master's degrees with emphasis on methodology, augmented by a certain amount of subject matter. When it came to music, this subject matter was woefully superficial and hurried. The idea that public school supervisors should be real musicians did not fit into the educational plan. Colleges and universities with education departments were forced to compete by offering degrees concentrating upon music education. Today nearly all schools of music offer curricula in this field, ordinarily leading to a degree of Bachelor (and Master) of Music Education, or a similar degree.

Training of specialists to meet public school music demands has improved until today we have a general agreement that these experts must have certain minimums in Applied Music sufficient to make a more or less presentable public performance, vocally or instrumentally. But there are definite weaknesses, both in the training of the specialists and in the results they achieve. Bands, choirs, and orchestras demand of the boys and girls as many rehearsals each week as they dare. What is done at these rehearsals? Nearly every minute is devoted to the preparation of a program. There are the athletic pageants, pa-

rades, and contests for bands. So important have these become that it is not uncommon to find the bandmaster the most powerful figure in the school system, with the possible exception of the superintendent. He can demand convenient hours for his rehearsals. Purchase of instruments, uniforms, and equipment represents a large item in the educational budget. The band room occupies a preferred position in the school building.

The method of teaching the pupils to play their instruments in a few weeks is of interest to the uninitiated. They simply learn about the various valves and how to use the appropriate one or combination to meet the needs of various notes on the staff. It is not, therefore, a matter of reading music at all. Bandmasters are, consequently, persons who have memorized (at least partially) the "fingering" of the different instruments so that they can correct wrong notes by indicating the mistake in *valve*. With such a system it is relatively simple for any child to play easy music in what appears to be an amazingly short time. As for the actual musical result, the unthinking public is apparently quite unconscious of the awful sounds that emanate from most bands (even in some colleges).

High School Choirs

High school choirs are but a step below the band in importance. Usually these are called a *cappella* choirs because they sing most of their music unaccompanied. They are adamant that robes, gay or drab, must be worn for the reason that since choirs in churches are thus arrayed it must be appropriate to emulate such a procedure in public school choirs whether or not they are singing religious music. Directors of these groups have learned the tricks of present-day choral practices with all the distortions so prevalent everywhere. Contest winning is the prime objective. These organizations are often effective from the vocalist's standpoint. Personally, I find their artificiality annoying.

As for the orchestras, the situation cannot be reported as too promising. Here we have an ensemble that cannot be built in a few months. The glamor of the band,

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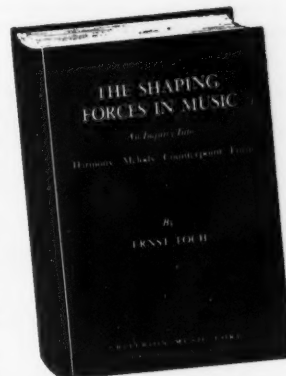
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with its blatancy and brilliant appearance, is lacking. Skill in performing is difficult to acquire. Orchestras have been disappearing from the public schools at an alarming rate. In some states it is impossible to find an orchestra at all. In the annual contests and festivals the competition is negligible in this field, and the playing has retrogressed pathetically. The reasons are clear to most of us. It is obvious that schools of music should stop completely the training and graduation of instrumental supervisors whose only interest is the band. Unless interest and skill can be demanded in the orchestral area no student should be allowed to enter the profession with the authorization a degree confers. It is truly disheartening to attend professional conventions and find such a large segment of the membership whose sole concern is the propagation of the band with the orchestral side of the picture in total eclipse.

A philosophy of music education that is so prevalent can produce little besides its aim. The result is inevitable. After graduation these boys and girls find no further use for musical instruments or choral activity. Why? Because the purpose of musical activity is too often completely ignored. The realization of musical beauty and the happiness of musical experience become lost in the processes that dominate the rehearsals of bands and choirs (and orchestras when and if) under the usual conditions.

This picture is not encouraging to many readers. These views that seem so discouraging are, nevertheless, shared by a surprisingly large number of musicians who contemplate with alarm the dearth of properly trained young musicians for performance and its parallel, teaching of Applied Music. There are many who believe Music Education needs some appraisal. The revisions proposed already in the MENC are indicative of a realization that all is not too well.

To find a competent vocal or instrumental teacher for a vacancy in a college music department is becoming increasingly difficult. Administrators who insist on certain standards agree that this difficulty is not decreasing. There still remain, however, a few musicians to whom

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perfectionism is an ideal. The fact must always remain that music is performance. Without performers, music cannot exist. Unless we produce young people to carry on traditions of artistry and maintain decent standards in all areas of musical endeavor our pretensions as teachers of music become bogus and dishonorable.

BLOOMFIELD

(Continued from page 23)

spoke in the same tones. One might even say that failure to do Bach well results from failure to present him in a human manner. For far more than being wound up in his contrapuntal dexterity, Bach is a human composer, and the technical skill at which we marvel is used only for intensification of emotional value. To cite an example, each of the seven movements of the difficult G-Major suite must have a character all its own; the Courante and Bourrée must not be allowed to sound alike, nor the Gavotte like either of them. The Minuet and Passepiéd must also be sharply differentiated (for both are in $\frac{3}{4}$ time), and the latter must also have a feeling of finality. Another common pitfall is the failure to capitalize on Bach's moments of lyricism, for in some passages within movements he is as lyric as he is rhythmic in others. A conductor who plays Bach without allowing him to sing is playing him monotonously. In short, the Bach Suites and Brandenburg Concerti must be made to sound different from one another and the movements within them must also be different yet related to the whole.


Yet the proper spirit can never be achieved without perfect rhythm and musical tempi.

4. *Rhythm.* This, a common failing in our modern orchestral performances, shows through in Bach just as in Mozart and Beethoven. How often, for example, do we hear the first thirty-second notes in the B-Minor suite played in time, and then leading into the following longer note? And how often, in such a common figure as  do we hear the note after the tie played on time, or the quavers themselves not

rushed? And finally, how often do we hear the violas "pick each other up" properly in the two terminal movements of the Sixth Brandenburg Concerto? Indeed, rhythm must here as always be the first consideration at the rehearsal, and the conductor must be so firmly grounded in it that his musicians cannot help but play with rhythmic exactness.

5. *Tempo.* Here, of course, there is no set criterion. One cannot even say whether it is better to err on the slow or the fast side. Suffice it to say that the tempo must be a faithful servant of the music, above all maintaining its long line (for a tempo that is too slow may chop up the work and eventually make it pedantic). Indeed Bach's line must have the feeling of inevitability. The tempo must also never tend to promote virtuosity, for this was never Bach's purpose. In generalizing, one might say that the tempo should be no faster than that which will allow the notes to be heard (not just sound), and no slower than that which will keep the notes and phrases in their proper context.

6. *Phrasing.* Here also there is a wide difference of opinion. There are those who insist that Bach's groups of four sixteenth-notes must be played with the last three always leading to the first of the next group, and this is a fairly reliable rule, although it cannot always be followed. But the most heinous crime is the misinterpretation of the bar line. Indeed Bach would have dispensed with it had he been able to. For substantiation of this we have only to consult the many places in which he displaces it by putting the thematic beginning on the third beat rather than the first (for example, recapitulation, first movement, Fifth Brandenburg Concerto). The bar line, above all, must never lead to an unmusical accent on the downbeat. And finally, the phrases must lead smoothly over the bar line into the next measure, and the measures themselves must indicate the direction of the phrase.

7. *Articulation.* Here the editors have confused us, for they have bowed string parts in a number of different ways—each often sounding well. For example, in the third movement of the Sixth Brandenburg Concerto the figure  has been

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bowed in each of the following ways:



or all detached, and we may expect some day to hear all six notes slurred. There is considerable confusion in wind parts as well. In the Overture of the C-Major Suite there is doubt as to whether the running sixteenth-notes in the bassoon should all be tongued, all slurred, or "slur two and tongue two." In the Bourrée of the B-Minor Suite there is a discrepancy in the flute's figures, and there is also room for doubt in the horn parts of the First Brandenburg Concerto and the trumpet and oboe parts of the Second. In all these cases the conductor must be guided by his musical judgment and by the tradition behind the music, but above all by what *sounds best*. The technique of the instrument must be secondary to the music.

8. *Dynamics*. This problem has been intensified rather than clarified by the editors, some of whom have taken upon themselves authority that is entirely unwarranted. As one studies scores of different editions he finds himself at a loss to decide which marks are actually Bach's (and therefore correct). Even the Gesellschaft solves only the one problem of authority and leaves the others unsolved. From here on the only thing left to guide the conductor is his own musical intuition, upon which he must rely convincingly, rejecting most of what he sees in the work of the editors whose personal opinions have found their way into the printed scores and parts. He may occasionally allow himself to repeat in *piano* a passage which had been played *forte* the first time, provided the spirit of the passage seems to suggest this. But he must *not* abuse this privilege to the point of tampering with the score to get an absolutely empty contrast, and the common practice of alternating each *forte* measure with one of *piano* (as we occasionally hear at the beginning of the Second Brandenburg Concerto) has no justification whatsoever.

There is also the question of *crescendo* to *forte* versus *subito forte*, and one can safely say that for the most part Bach expressed himself when he wanted a *crescendo* and otherwise preferred the *subito*

forte. There remains the mistake of playing Bach with only two dynamics, *forte* and *piano*. Of course we hear commendable performances played in this way (and it suits some works better than others), but this writer feels that it is ill-advised to neglect entirely the intermediate dynamics of *mezzo piano* and *mezzo forte*. As for accents, the conductor must never allow them to spring from the technique of the instrument, as they so often do; for unless he is particularly careful in this respect his violins will ruin the performance.

9. *Balance*. Bach has made this task easier for us than some composers, for his work is cleanly transparent. We have only to see that his works sound with this transparency and that every part has its own distinctive character, with the most important always in relief. The middle voices must add richness in proportion to the whole, and the basses must not be underplayed, for Bach heard them melodically and in all probability imagined a sound fuller than that which the orchestras of his time could give. As for the cembalo, which is almost a separate problem in itself, it must be fitted into the texture much like the proverbial child who is "seen but not heard," and when the right hand has been written too high it is necessary to place the chord one position lower.

10. *Ritards*. An imaginary musical scaffold is ready for those who religiously make a ritard at the end of each movement of Bach, and even ritards at the close of various sections in these movements. Fortunately, we have come out of this musical desert and are approaching the problem rationally. When necessary we must broaden, not ritard—a feeling rather than a device—and such broadening must be in good taste and never stereotyped, above all, never more than the music demands. Here again we must in the last analysis answer to ourselves.

11. *Ornaments*. Many volumes have been written on this subject (often with the most conflicting opinions), so the writer will pose only a few of the questions that come up most frequently. Should *appoggiaturas* be long or short? Should they be on the beat or ahead of it? Should trills begin on the

principal note or on the auxiliary? The conductor must decide all these questions as best he can, guided by the most reliable authority he can find, for there is no such thing as "the right way," and little has been established other than that trills usually begin on the auxiliary unless the note preceding is itself the auxiliary.

12. *Repeats*. Although there are some repeats indicated by Bach which we need not make, such as the first movements of the Suites, in general Bach's repeats should be observed. Certainly no conductor should ever omit them with the excuse that the piece (or perhaps his program) is too long; and the practice, occasionally found today, of making one repeat in a two-part form and not the other is something that this writer is at a loss to understand.

13. *Notation*. Discrepancies occasionally arise between editions of scores, and again the conductor should consult the Gesellschaft as the last authority, for correct rhythm as well as for notes. He should also look at his parts before rehearsal to see that they are marked with the exact notation, articulation, and dynamics that he wants, this being more necessary for Bach than for any other composer.

14. *Instrumentation*. Surprisingly enough, many conductors neglect the possibilities of Bach's instruments, failing to give him credit for being the magnificent "colorist" that he is. Of course such considerations are secondary to the music itself, but still we must realize that Bach had reasons for using the scoring that he did. For instance, his three D trumpets (*Suites No. 3 and 4, Christmas Oratorio, B-Minor Mass, Magnificat*) must always sound with brilliance and triumph; a conductor must not undermine their character by keeping them from sounding out. The oboe d'amore parts are *not* for oboe or English horns, and it is lamentable that we hear them on these instruments so often. Solos like those for flute and horn in the *B-Minor Mass* and for oboe in the *St. Matthew Passion* all have their distinctive quality and even condition the form and texture of the numbers in question. These numbers must be performed with this in mind.

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The foregoing discussion does not pretend to be either exhaustive or conclusive, but it is hoped that greater interest in this limitless subject will be forthcoming, not only on the part of interpreters who must face these problems but also on that of audiences, who will be the beneficiaries of their solution. We can then look forward to hearing Bach's orchestral works as the altogether pleasant experience that it should be.

BOLET

(Continued from page 35)

considers the wealth of music which had been composed, or become known in America, only during the span of the war. We had a very forceful argument to present; namely, that while art had been stagnant in the Axis countries for so many years, the free peoples of the earth had been able to nurture their art. That we did not rise to this opportunity was one of our great psychological mistakes during the immediate postwar period.

Strangely enough, the only nation in which we did not make these errors was Japan—probably because no one had any preconceived idea of Japanese music and therefore did not attempt to inflict any on that otherwise unfortunate country. What we did, and it certainly proved a happy experiment, was to produce Gilbert and Sullivan's *Mikado* at the Ernie Pyle Theater in Tokyo. This had always been forbidden in Japan, and therefore gave a perfect opportunity to demonstrate western freedom of thought, speech, and art. Needless to say, the Japanese loved it. In addition, our artists proved to be more successful in Japan, as they were presenting something original and not an attempt to show the Japanese how to interpret their own art forms.

We have the ability to express ourselves nationalistically in art, and we have the means to convey it to the entire world. What we do not have is maturity in the subtlest diplomatic manner to utilize this valuable asset, and it is toward knowledge of this that we should all unite our efforts.

Keeping this in mind, we should decide now that we can, to some ex-

tent, remedy the situation if we act wisely and study the problem. As an immediate result of the war, combined with the fact that America has always been a huge melting pot of various nationalities, we have a choice of creative and interpretive artists such as no other nation can boast. Foreign artists who, like myself, have become American citizens know instinctively the tastes of the people in the land of their birth, and in spite of their change of legal nationality are always claimed by their native countries as their own artists, and are naturally more popular than those of different nationalities. These artists should be utilized to the fullest extent as cultural diplomats. They constitute a ready-made personnel which no other nation possesses, as no American artists of standing have ever renounced their citizenship to become Italian, French, or German.

In both the classical and the semi-classical music we are well-represented by American composers. Not since the Golden Era of music in Vienna has any nation brought forth so many composers of all types of music as we find here today. And please do not underestimate the value of our musical comedy and jazz composers, as indubitably they are the best of their kind the world has ever known. Furthermore, it is a genre of music which originated in this country and typifies its spirit, both as an introspective expression and as a manifestation of that thought. Already we have seen many of these compositions gracefully make the transition from current hits to semi-classics in the past thirty years, and there is every reason to suppose that when they have been in existence as long as the Strauss Waltzes, they will enjoy the same prestige.

Gershwin, with his *Rhapsody in Blue*, *Concerto in F*, and *American in Paris*, has become the best-known and best-loved of all American composers, and his appeal is universal. Samuel Barber and Aaron Copland have been sadly neglected as far as presentation of their works for foreign consumption is concerned, although their music is also typically American and provides examples of our music which is international in its appeal.

George Antheil's music is already

well known in Europe, where it is much appreciated, and we have living and working here in America such internationally recognized composers as Gian-Carlo Menotti, Stravinsky, Ernst Bloch, and Darius Milhaud. Why not make use of all of our resources?

And paradoxical as it may seem, in view of my criticism of our artists giving foreign countries their own music, any diplomacy, to be successful, must be agreeable to the people at whom it is directed. Therefore, let us be careful not to imitate the dictator countries and attempt to prove that we are the exclusive masters of every form of music. We have in this country Toscanini and Stokowski—surely two of the greatest Wagnerian conductors the world has ever known. We have great Italian, Swedish, German, and Austrian singers. Let us include in our programs not only our music, but also magnificently performed music of other nations, interpreted by artists who are recognized throughout the world as the best interpreters in their own fields. Let other countries see that just as the artists have found their careers here, so art has discovered in this country a freedom of expression which it does not enjoy elsewhere.

In the event that this may seem unimportant, let me illustrate with one example. One week after the liberation of Naples, a symphony concert was held at the San Carlo Opera under the auspices of the Allied Military Government. To the amazement of the Italians the last work on the program was the *Overture to Tannhauser*. During the pause which preceded it, the Italians in the audience looked around nervously, expecting the Military authorities to leave the opera house. At the conclusion of the composition, seeing that the Americans applauded—although as a matter of fact the overture had been indifferently performed—the ovation accorded by the Italians was one of the most enthusiastic the historic San Carlo has ever witnessed. The applause was not for the music or its interpretation but for the fact that Americans had proved that art to them was beyond national prejudice. Diplomacy can be applied to music—and it is more powerful than the sword.

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